

BACH
CARMEL BACH FESTIVAL

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Artists and program subject to change.

Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo

Music Director and Conductor

Please Note

No photography or recording permitted

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1992 Carmel Bach Festival

July 13 - August 2

Parking

Free parking in Sunset Center north car park available after 7 p.m. on presentation of tickets.

Handicapped Access

to Sunset Center Theater is available.

Sunset Cultural Center

Carmel Bach Festival

P.O. Box 575

Carmel, California 93921

(408) 624-1521

Refreshments

are available under the canopy
prior to performance and during intermission.
Sponsored by the...

friends

OF SUNSET FOUNDATION



Sandor Salgo

Music Director and Conductor

Dear Friends,

Over the years I've been well aware of what a faithful, dedicated and knowledgeable audience returns year after year to Carmel. In view of that I wanted to take this opportunity to share with you my thoughts about the programs.

When in 1956 Dene Denny appointed me Music Director of the Carmel Bach Festival, I suggested that it would be illuminating to reveal Bach in his entire framework: his heritage, his contemporaries and the enormous influence he has shown on succeeding ages. Here was the opportunity to explore the treasures of the entire Baroque Period (1600-1750). I also must necessarily include 17th and 18th century opera, ballet and concerto. The music of the great Leipzig cantor remains as it should, the focal point of the programs. The monumental works—two Passions and the *Mass in b minor* — have been given in successive years; seldom heard cantatas along with the most beloved ones and the complete Brandenburg Concerti in one evening have shared the limelight along with a wide gamut of compositions ranging from Monteverdi's *L'Orfeo* to Mozart's *Zauberflöte*, Byrd's *Mass for five voices* to Mark Volkert's *Concerto for oboe* based on a chorale of Bach's.

While we are not an early music festival, when appropriate, period instruments (lute, Baroque organ, harpsichord, viola da gamba) are used along with the more modern instruments. The beautiful Mission Basilica opened its doors to the Festival again in 1961 and on Wednesday nights one could hear rarely performed masterpieces, product of one city or of a specific composer.

In recent years the programs have been enhanced by chamber music and solo recitals, lectures and symposia by important scholars, and a master class for vocalists.

We've been pleased that the response of the audience has been such that the Festival had to expand from one to three weeks.

To pay homage to the Master, our personnel come from the Monterey Peninsula (chorus), from all over the U.S. (chorale) and all over the world (soloists and orchestra). Young talent always was welcomed and appreciated at the Festival. Several of these young performers, Carol Vaness, Pat Schuman, Ruth Ann Swenson, among others, now are international stars.

There are some who think that Johann Sebastian Bach was one of the last great religious artists. As he said: "The final aim of all music is to express the glory of God and to refresh the human spirit."

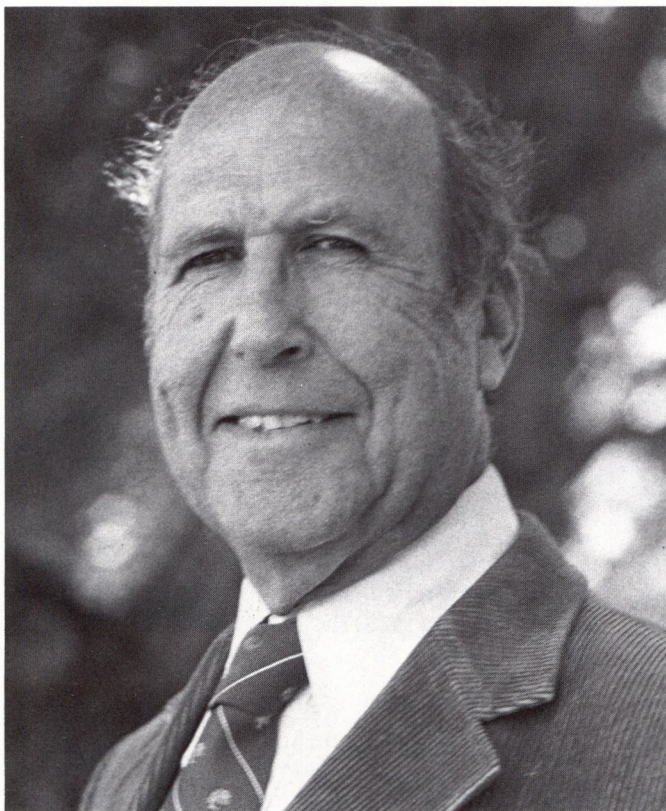
I am deeply indebted to you, dear friends, for your encouragement and enthusiasm. It has been an honor to be your leader through all these years. When that great musician, Joseph Haydn felt that he should put down his pen he gathered his friends and said: "Before God and man I have done my duty with joy! Let others do the same."

God bless you.

Sandor Salgo



President's Message



Basil I. Allaire, M.D., *President, Board of Directors*

Thirty-six years ago Sandor Salgo came to Carmel at the invitation of Dene Denny, co-founder with Hazel Watrous of the Carmel Bach Festival. Maestro Salgo, with Mrs. Salgo as the choral director, began with an eight-day celebration of Bach's musical gift to the world, gradually expanding the program to the glorious three-week Festival that we all so enjoy. After 35 consecutive years on the podium, he has decided that this 36th year shall be his last as conductor of the Festival. As teacher, artist, music director and conductor, he has brought us a wealth of enjoyment, knowledge and appreciation of Bach. He also has taught us the influence that Bach had on his successors with emphasis this year on the genius of Mozart, an ardent admirer of Bach's work. The Maestro has accomplished this by his choice of programming, his lectures and his choice of guest lecturers, and by his choice of dedicated and superbly skilled artists, with whom the Maestro's interpretation of music is so beautifully expressed.

Our debt to the Maestro for all he has given us over these 36 years cannot be expressed in material terms. A tribute to his genius and his loving nurturing of the Festival will reside in our continuation of his life's work. Initially, this will be accomplished with his support and guidance as artistic director until his successor, whoever that may be, is able to assume full responsibility and leadership. Those of us who love the Festival can help in this transition by continuing the generous support that has allowed the Festival to grow and develop under Sandor Salgo's inspired leadership.

Maestro, we are forever grateful.

Basil I. Allaire, M.D.
President



Golden Chairs

A Commitment to Continued Excellence

CONDUCTOR'S CHAIR

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CHORALE DIRECTOR'S CHAIR

The Joy Belden Memorial Fund
Helen Belford

CONCERTMASTER'S CHAIR

The Howard H. Buffet Memorial Fund
Roberta Buffet Bialek
Susan Snorf Lansbury, Cynthia Snorf Zak, Carolyn Buffet Snorf

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Barbara and Howard Bucquet

SOLO VOCAL CHAIR

Betty Jo and Robert M. Graham

SOLO INSTRUMENTAL CHAIR - VIOLIN

Merritt Weber Memorial Fund

SOLO INSTRUMENTAL CHAIR - CELLO

The Mark S. Massel Memorial Fund

SOLO INSTRUMENTAL CHAIR - ORGAN

To honor Mary Fellows and in memory of Arthur Fellows
Jane and Jack Buffington

PRINCIPAL CHAIR - Cello

Gail and Davis Factor Jr.

PRINCIPAL CHAIR - FLUTE

The Leslie M. Johnson Memorial Fund
Elizabeth Johnson Wade

PRINCIPAL CHAIR - OBOE

Shirley and Lee Rosen

PRINCIPAL CHAIR - BASSOON

In memory of Ruth Phillips Fenton
from her family and friends

PRINCIPAL CHAIR - FRENCH HORN

Ann and Jim Paras

PRINCIPAL CHAIR - TRUMPET

The Carla Stewart Memorial Fund
William K. Stewart

PRINCIPAL CHAIR - HARPSICHORD

Jo and Gerald Barton

PRINCIPAL CHAIR - ORGAN

Brooks Clement and Emile Norman

ORCHESTRA CHAIR - OBOE

Mary Lou Linhart

ORCHESTRA CHAIR

The 1987 Carmel Bach Festival Board of Directors

ORCHESTRA CHAIR - FLUTE

In memory of Martha Faull Lane

History of the Carmel Bach Festival

The Carmel Bach Festival has grown and changed over the years, while continuing to celebrate the works of Johann Sebastian Bach and his contemporaries and musical heirs. Today, it is a three-week festival consisting of concerts, opera, recitals, master classes, lectures and symposia, yet many elements of the present Festival were there from the beginning. The full-grown Festival of today is the mature form of the infant musical offering created in 1935 by Dene Denny and Hazel Watrous, two women who did much to enhance the cultural life of the Monterey Peninsula.

In 1935 at the first Carmel Bach Festival, Denny and Watrous produced four days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Ernst Bacon as guest conductor. From the outset the founders published their intention to have an annual event and they succeeded except for a gap of three years during the Second World War. Because the 1930's were not a time of grants and government sponsorship of the arts, Denny and Watrous had to dip into their own pockets to make up the inevitable shortfalls. In doing so they began a tradition of private financial support that has sustained the Festival and allowed it to grow. From the beginning there were free lectures and the heralding brass quartet which has become the Festival's signature. There was a strong community spirit to the Festival which persists in its local chorus and several hundred dedicated volunteer helpers.

The fourth annual Festival in 1938 established as conductor Gastone Usigli who remained until his death in 1956. That year Dene Denny chose Sandor Salgo to be the spiritual guardian of the Festival and to continue its development. While Usigli worked within the confines of the abilities of largely amateur musicians, Salgo began to bring in more professionals; where Usigli presented excerpts from larger works which he orchestrated and adapted, Salgo began to present major works in their entirety. As a professor at Stanford, Salgo had a keen interest in scholarship and he brought in Edward Colby, Stanford's music librarian, to write program notes. In 1958 the Festival was incorporated as a non-profit arts organization and in 1959 Priscilla Salgo was made Assistant Choral Director and the chorus and chorale were formally separated.

In 1960 Dene Denny died. Her sister, Sylvia Landon remembers, "Dene was devoted to Sandor...and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all things he had done the Festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision...it has gone steadily forward. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision...it has gone steadily forward. Sandor did more choral work and was able to do this because he brought in a host of singers, many of whom he worked with at Stanford; he had Priscilla's help...and with the solid background of experienced

singers he is able to have marvelous choral works and that has been the growth of the Festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the Festival was extended to ten days. Salgo reinstituted the use of the Carmel Mission which had lapsed for many years. The silver anniversary of the Festival was celebrated in 1962 and from that time to this Maestro Salgo's innovations have become traditions—erudition, professionalism, performance of complete works, and a more dramatic concept of performance. Because of the demand for seats, the Festival expanded from ten days to three weeks over the next ten years. To judge its artistic growth one has only to compare two reviews—the first is by Alfred Frankenstein of the San Francisco Chronicle. "Carmel's 18th annual Bach Festival...was by all odds the best in the history of that institution...Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight..."

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exaltation...Bach festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants..."



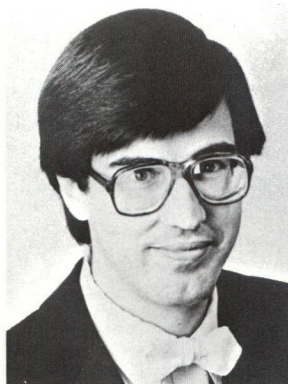
Festival Staff



Priscilla Salgo

Director, Festival Chorale

For about 30 years Priscilla Salgo, wife of conductor Sandor Salgo, has been quietly perfecting what the critic Byron Belt has called "the special treasure of the Carmel Bach Festival—the Festival Chorale," which ensemble has been referred to as "stunning" (Robert Commanday, *San Francisco Chronicle*) and "one of the finest sacred choirs I've encountered," (Paul Hertelendy, *San Jose Mercury*). Before coming to California, Priscilla Salgo taught at Westminster Choir College, Princeton, New Jersey, from which she obtained her Bachelor and Master of Music degrees. She studied choral conducting with John F. Williamson and George Kreuger and orchestral conducting with Wolfgang Stresemann and Sandor Salgo, Baroque music with Gustave Reese, Putnam Aldrich and George Houle. At present she also conducts the Presbyterian Church Choir of Sunnyvale.



Mark Volkert

Concertmaster

Mark Volkert, a graduate of Stanford University, returns to the Festival for his 9th season. He has been a member of the San Francisco Symphony since 1972 and has been the orchestra's Assistant Concertmaster since 1980. As a composer, Volkert has had works performed by the San Francisco and Marin Symphonies and has

received commissions from Paul Masson Vineyards, the dance group San Francisco Moving Company, the Marin Symphony, and the Monterey Bay Aquarium for their opening in 1984. He has recently composed a work for the Stanford University centennial celebration and has also written a film score for the Heckscher Museum in New York.

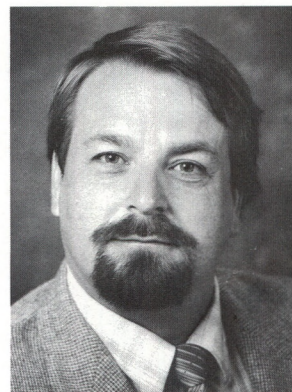


Ken Ahrens

Festival Chorus Director, Festival Librarian, Festival Operations Manager, Festival Organist.

Mr. Ahrens has been with the Festival for 28 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. He is currently organist at Sunnyvale Presbyterian Church and Chorus Master of the Monterey County Symphony Chorus.

musical literature. Her performances have included appearances with the Los Angeles Philharmonic, the Los Angeles Master Chorale, Monday Evening Concerts, the San Luis Obispo Mozart Festival, and many other musical organizations on the West Coast. She performs regularly as a member of the vocal ensemble *I Cantori*, and with them has been a resident artist in the Music Department at UCLA. She teaches voice privately. This is her seventeenth year as a participant in the Carmel Bach Festival.



Michael Becker

Stage Manager

Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979 and this is his twenty-second year with the Carmel Bach Festival.



Diane Thomas

Southern California Chorale Coordinator Soprano Soloist

Diane Thomas' repertoire spans opera, *lieder* and oratorio, and she has received particular notice for her expertise in Baroque, classical and twentieth-century

Administrative Staff

Ken Ahrens *Operations Manager;
Assoc. Program Book Editor*

Eleanor Avila *Chorus Accompanist*

Nana Faridany *Festival Administrator, Program
Book Editor*

J. Riley Fowler Jr. *Development Director*

Vicki Clack *Ticket Manager*

Janet Howell *Program Ad Sales*

Ron James *Photographer*

Jesse Read *Recital Coordinator*

Fidel Sevilla *Personnel Manager
for the Orchestra*

Stage Crew

Michael Becker *Stage Manager*

Bob Aronson *Production Manager*

Ross Brown

Paul Cain

Mark Collins

Michael Clark

Richard De Vinck

Scott Elsishans

John Garey *Mission Lighting*

Tim Grady

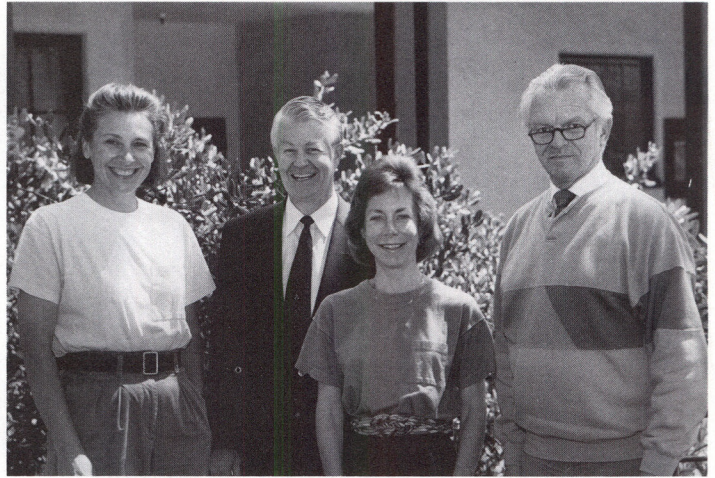
James Honrath

Charles Houghton *Opera Set Construction,
Lighting Design*

Greg Koleman

Roe Reed

Ron Schwedel *Technical Director, Sunset Center*



Nana Faridany, J. Fowler, Vicki Clack, Ken Ahrens

Tower Music



This year's Tower Music, which is dedicated to the city of Carmel-by-the-Sea in recognition of its 75th anniversary, has been generously underwritten by



Members of the Tower Brass are drawn from the Festival Orchestra and perform brass choir music for four to eight players. Most of the Tower Music selections are from the Renaissance and Baroque periods and feature the works of G. Gabrieli, Pezel, Schutz, Holborne, Lully, Gesualdo, and Lassus. The Tower Brass commences playing approximately 35 minutes before each concert. The ensemble is directed by Wolfgang Basch. Suzanne Mudge selects and organizes each evening's program from her extensive brass library.

**The Carmel Bach
Festival Brass:**
Wolfgang Basch,
Leader

Trumpets
Wolfgang Basch,
principal
Susan Enger
Kimberly Stewart

Horns
Glen Swarts,
principal
Loren Tayerle

Trombones
Carl Mazzio,
principal
Suzanne Mudge
Sean Engel

The William and Flora Hewlett Foundation

In 1991 the Carmel Bach Festival was awarded a three-year challenge grant of \$100,000 from the William and Flora Hewlett Foundation. The grant is used to build the Festival's endowment fund, part of the yield from which is used in supporting our commitment to fine performances on the Central Coast.

The Board of Directors of the Carmel Bach Festival is grateful to the William and Flora Hewlett Foundation for providing this important challenge.



The Virginia Best Adams Master Class

Seven years ago family and friends of Virginia Best Adams created an endowment to honor Mrs. Adams. Virginia loves choral music. She sang in the Yosemite chorus for many years and enjoyed sojourning in Carmel for the Bach Festival. The Festival is delighted and honored to be the recipient of this wonderful gesture which, over the past five years, has enabled the Festival to create a master class of some importance to the field of vocal music.

This year David Gordon, tenor, returns as master teacher. Five singers have been chosen to participate in the class: Theresa Ringgold, soprano, from Burlingame; Mary Pat Finucane, soprano, from New Jersey; Robyn Frey, soprano, from Costa Mesa; Larry Woodford, tenor, from San Francisco; and Burr Phillips, bass, from Texas.

The Virginia Best Adams Master Class can be heard in final recital on Monday, July 22 at 1 p.m. in Carpenter Hall, Sunset Center. Admission is free.

The following individuals have contributed generously to the Virginia Best Adams Endowment Fund during the past years.

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Mr. and Mrs. Robert Attiyeh
Gerald and Jo Barton
Ruth Bernhard
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Alice Stoll

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Robes

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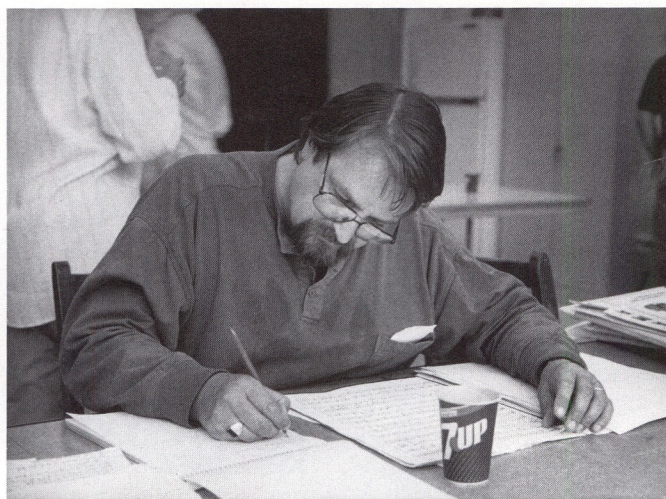
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Luminaria

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John Pratt

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John Jamison

Ruth Kelly

Margaret Stoker

Carmel Bach Festival Associates

Since 1984, the Carmel Bach Festival Associates have been active in keeping the spirit of the Carmel Bach Festival alive throughout the year. The Associates have sponsored special music events, and have taken an active part in the workings of the Festival. The goals of the Associates are: to provide awareness of the Carmel Bach Festival throughout the year; to develop a broad membership base whose talents, resources and involvement will enhance Festival activities; to conduct fund-raising events, or create fund-generating opportunities and contacts; to provide a sense of enjoyment through special events and social activities.

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Dr. and Mrs. Herschel Loomis

Membership in the Associates provides an opportunity to become more familiar with the Carmel Bach Festival and to participate in special Associates' events throughout the year. Membership forms and information are available in the Festival office. Many Associates enjoy becoming involved in the workings of the Festival by providing hospitality for musicians, hosting the lecture and recital series or providing rehearsal refreshments, for example. The Associates sponsor the Preview Party, Volunteer Faire, Bach's Lunch, Business Preview, Associates' Annual Gathering, and an elegant Holiday Salon.

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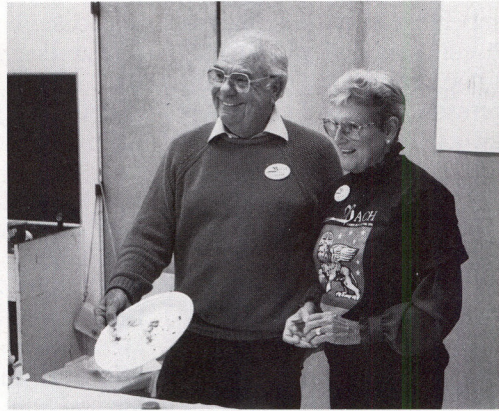
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The Carmel Bach Festival could not function without its devoted volunteers who give countless hours of service. It would be impossible to do justice to everyone who helps

to make our Festival such a happy and successful event, but below are some long-overdue tributes.



Volunteer Emeritus, Conway Esselstyn, retiring as Transportation Chairman.



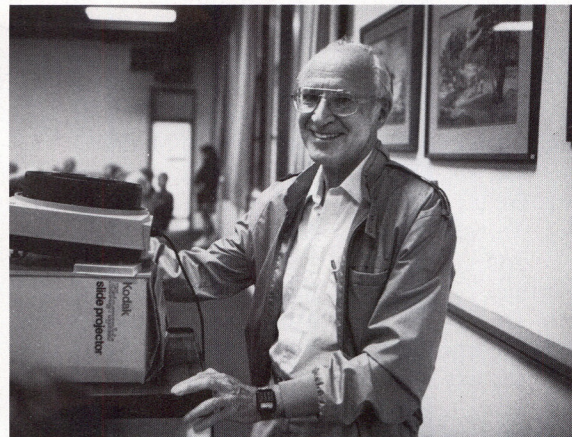
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Mission Custodian, Bob Kramer.



Volunteer Emeritus, Norma Esselstyn, retiring Office Volunteer Coordinator.



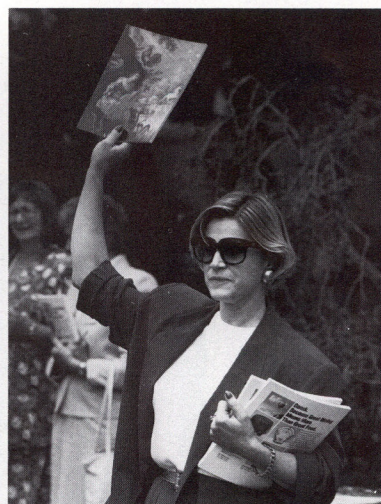
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Acolyte Coordinator, Deidi Kramer.



Board Member, Kevin Cartwright, sells programs—a traditional Board responsibility.



Retiring Mission Procession Coordinator, Shielah Costain.

Volunteers



Mission Robe volunteers, Joan Hull and Peggy Aitkenhead. Louise Brace, Coordinator, has evaded our cameraman.



Sonia Lessard serves at the Ice Cream Socials.



Longtime office volunteers, Joan Hull and Joan Sitton handle a crisis.



Lisa Farina hosts the Opera Lunch.



Recital Chairman Lee Edwards and Sunset Custodian Charles Williams set up for a lecture.



Larry Blood broadcasts the concerts from the KUSP-FM remote van.



Joan and Bert DeVisser run the Boutique.



Lucinda Lloyd and Peter Smith set up luminaria in the Mission courtyard.

1991 Mission Banners

Founders' Memorial Concert "Mozart at the Mission" Nancy Morrow

Banners in the 1991 Wednesday evening concerts in the Carmel Mission Basilica represent a selection of the people and places for whom and in which Wolfgang Amadeus Mozart played. Before he was ten years old he had played before Louis XV of France at Versailles and George III of England in London, as well as other dukes, counts, duchesses and armigerous individuals too numerous to mention. Louis XV is represented by a banner with the traditional three golden fleur de lys on an azure field. George III's shield bears not only the familiar British running lions and Irish harp but also the white horse of Hanover, of which George was also king.

Mozart was first hired as concertmaster of the Salzburg Court of the Prince Bishop Sigismund, Count Schallenburg, in 1769. After the death of Sigismund, Count Colloredo was enthroned as bishop in 1772. Mozart composed music for the celebrations and was given a salary to serve as concertmaster and allowed frequent absences to pursue his career elsewhere, but his relations with Count Colloredo were full of tension. However, the Colloredo shield appears in the procession, a memorial to a man who would probably be completely forgotten if it were not for Mozart, who brought glory to his court. Count Colloredo, Prince Bishop of Salzburg, is represented by his shield which displays black rampant lions on golden grounds in the first and third quarters, with a central band bearing the double-headed black imperial eagle.

Mozart's travels took him to Italy where in 1770 he was given an audience with Pope Clement XIV, who bestowed on him, still only a fourteen-year-old boy, the Papal Order of the Golden Spur, making the boy a Knight of the Golden Spur. The crossed papal keys and the golden spurs of the order appear on a banner. The arms of Clement XIV, displaying actually two human arms, appear on another banner.

That same year, Count Pallavicini, of a very wealthy and prominent Italian family, took Mozart to his home near Bologna, entertained him for the summer and saw that he was admitted to the Philharmonic Academy there. The Pallavicini shield of five golden squares and four azure squares surmounted by the black castellated horizontal band also appears in the procession.

Vienna, as the capital of the Austro-Hungarian Empire as well as the seat of the Holy Roman Emperor at that time, drew Mozart and his father Leopold Mozart. The young Mozart played before Empress Maria Theresa and her son, the Archduke Ferdinand, at Schonbrunn Place in 1762, but later events indicated neither of them had the wit to appreciate Mozart. Devices from their shields, however, are employed to honor Mozart, whose renown far exceeded theirs. Some forty-two shields appear on the full coat of arms of the Empress but for the Mozart banner procession the checky eagle of Moravia, the Jerusalem cross with eagles and the two-tailed white Bohemian lion have been extracted. The Archduke Ferdinand's shield, since he was Duke of Modena, bears the circles of the Medici family, the gold and

blue diagonals of Burgundy and the red and silver horizontal bars of Austria, among other devices. Representing the city of Vienna are a series of banners bearing the symbols of various precincts. The bunches of grapes, the trees and flowers, the strawberries and even a unicorn are symbols of that city's interests and history, offering a pleasing contrast to the predatory lions and eagles dear to the imperial character.

In Vienna, Mozart found the Masonic order a haven of kindred men whose Masonic ideals of humanity, tolerance and brotherhood he shared. An entry in the formerly secret files of the Vienna State Archives records a document circulated on December 5, 1784, by the Freemason's Lodge Mozart was joining: "Proposed Kapellmeister Mozart. Our former Sec'y Bro. Hoffman forgot to register this proposed member...He was already proposed four weeks ago...and we should like therefore in the coming week to take steps for his admission..." On December 14 Mozart was duly initiated as an Entered Apprentice. He was to compose a considerable amount of music for his lodges and the Masons had a profound influence on Mozart's life and thinking. It was probably at a Lodge meeting in November, 1791, during which Mozart's last completed work, *Eine kleine Freymaurer Kantate*, was performed that the composer caught the infection which would lead, via a chain of medical complications, to his early death from kidney failure some three weeks later. Two banners bearing Masonic emblems appear in the procession. One of them contains the insignia of the Baron von Gemmingen who was master of the Lodge when Mozart entered the Brotherhood.

The city of Prague, capital of the ancient kingdom of Bohemia, welcomed Mozart wholeheartedly. An air of freedom and independence had somehow managed to survive the city's absorption into the Austro-Hungarian Empire. *Don Giovanni* was first performed there as were other of Mozart's works. The banner of this city which gave Mozart great honor bears the golden towers and walls and an open gate of the old city—the heart of Prague. The hand and arm, clad in mail, were added later by Emperor Ferdinand II as a reward for the city's resistance to the Swedish army attempting to take the city during the Thirty Years War.

The red Brandenburg eagle on a silver or golden ground is the symbol of the city of Potsdam where Frederick II, King of Prussia, built his chateau of Sans-Souci in the 18th century. Mozart played here, and according to some sources was asked to compose quartets for King Friedrich Wilhelm II, an eager cellist.

The banners were designed and made by Nancy Morrow, who expresses much appreciation to Dr. Robert Kittler, Director, and his assistants in the Ethnographic Museum in the Hofburg in Vienna who spent hours assisting her in research, and also to the Los Angeles Public Library Department of History and Genealogy where Jane Nowak, Department Manager, and Lyn Gillson, Librarian II, proved of invaluable help in locating obscure information.

Acknowledgements

The Board of Directors of the Carmel Bach Festival extends its deepest appreciation to the following organizations and individuals:

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The Business Advisory Group of the Carmel Bach Festival brings community business leaders together to help the Festival better understand the needs of businesses in the Monterey County area. Additional goals of the group are to broaden interest in and encourage support of the Festival.

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Youth Music Monterey

Summer Music Monterey Classical Camp 1991 — a three-week instrumental workshop for students in grades 6-12. Presented by Youth Music Monterey and the Eastman School of Music

Dates: July 23 - August 10, 1991.

Camp Music Advisor: Maestro Sandor Salgo, Music Director, Carmel Bach Festival.

Conductor-Music Director: James Setapen, Conductor, Amarillo Symphony.

Vocal Camp

Dates: July 23 - August 3, 1991.

Faculty Artists-in-Residence: Richard Pearlman, Tressa Kern, Jean Garson, Jim Courtney, Robert Frost.

Executive Director: Michelle Noseworthy.

Program Director: Reg Huston.

For three weeks, Summer Music Monterey students are immersed in a stimulating environment which includes a full range of performing opportunities as well as an instructional program designed to enhance their understanding of music. The full symphony orchestra gives weekly concerts, sectional rehearsals and chamber music groups reinforce the students' sense of ensemble interaction, and daily master classes or private lessons develop personal performance skills. Classes in music theory and history provide an historical perspective for a deeper understanding of the music being studied and performed.

A special feature of Summer Music Monterey is the instructional program in composition. Whether the student is an eager beginner or already an experienced composer, lessons in composition are available to those who are interested.

Master classes and lessons taught by Carmel Bach Festival musicians are highlights for students. This year will mark the 22nd year of participation by Carmel Bach Festival musicians in giving master classes to students who are also invited to attend Bach Festival rehearsals.

The beautiful campus of Robert Louis Stevenson School in Pebble Beach is the home for Summer Music Monterey. Students live in

new dormitories and enjoy recreational facilities including a swimming pool, baseball field, gym and tennis courts.

Maestro Sandor Salgo serves as Music Advisor while James Setapen is the Camp Music Director and Orchestra Conductor in Residence. Mr. Setapen, a graduate of the Eastman School of Music and the Cleveland Institute of Music, is the Conductor and Music Director of the Amarillo Symphony.

All instruction is provided by a faculty of seasoned professionals, some of whom are full time residents, some are visiting from the Eastman School of Music and some are members of the Carmel Bach Festival Orchestra. Summer Music Monterey provides a unique opportunity to learn from the pros.

Resident faculty include the Franciscan Chamber Players, Diane Schumann, flute; Nancy Ambrose King, oboe; J. William King III, clarinet; Charles Hansen, bassoon; Anne Ellsworth Walker, horn; Keith Benjamin, trumpet; Audrey Morrison, trombone; Peter Coutsouridis, percussion; Sylvia Wang, piano and accompanying; Annette LeSiege, composition and theory; and Scott MacClelland, history.

Special guest artists include Samuel Adler, chair of Eastman's department of composition; Lynn Blakeslee, professor violin at Eastman; John Graham, viola soloist, Pamela Frame, cello soloist; James VanDemark, professor of double bass at Eastman; and Richard Killmer, oboe soloist.

Youth Music Monterey, 2959 Monterey-Salinas Highway, Monterey, CA 93940, (408) 375-1992.



Festival Orchestra

Sandor Salgo, Conductor

Violin

Mark Volkert,
concertmaster
Lenuta Ciulei-Atanasiu,
associate concertmaster
Jesse Ceci,
assistant concertmaster
Beni Shinohara,
principal second violin
Lori Ashikawa
J. Calvin Dyck
Dawn Dover
Laura Kobayashi
Victoria Oswald
Sarn Eric Oliver
Van Phan
Alexander Ross
Marilyn Sevilla
Christopher Whiting

Viola

Thomas Hall, *principal*
Meg Eldridge

Niccolo Eugelmi
Simon Oswell
Stephanie Railsback
Fidel Sevilla

Viola da gamba
Michael Sand

Cello

Ruth Stienon, *principal*
George Atanasiu
Mary Commanday
Paul Rhodes
Jan Volkert

Double Bass

Charles Chandler, *principal*
Randall J. Keith

Flute

Damian Bursill-Hall,
principal
Julie McKenzie

Betty Pollock
Elisabeth Marshall

Oboe

Robert Morgan,
principal
Edward Benyas
Leslie Reed
Denis Halber

Clarinet

Eli Eban, *principal*
Arthur Austin

Bassoon

Jesse Read, *principal*
Jerry Dagg

French Horn

Glen Swarts
Loren Tayerle
Edwin Pollack
Doug Hull

Trumpet

Wolfgang Basch, *principal*
Susan Enger
Kimberly Stewart

Trombone

Carl Mazzio, *principal*
Suzanne Mudge
Sean Engel

Tuba

Zacharia Spellman

Timpani

Kevin Neuhoff

Harpsichord

James Richman
Timothy Bach
John Toenjes

Organ

Ken Ahrens



Festival Chorale and Chorus

Priscilla Salgo, Conductor

Chorale

Soprano

Charlene Caddick
Robyn P. Frey
Leberta Gray
Ina Heup
Susan Montgomery
Margot Power
Teresa Ringgold
Linda Sandusky
Diane Thomas
Datevig Yaralian

Alto

Pamela Bertin
Stephanie Boening
Anne Carey
Linda D. Childs
Cathy Findley
Mary Pat Finucane
Kathie Freeman
Lynda Madej
Jody Woodford

Tenor

Alan Caddick
Thomas Golecke
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James Hull
Robert Johnson
Patrick Lynch
George Sterne
Larry Woodford

Bass

William Commins
Charles Gafford
Howard Higson
Alexander Holodiloff
Vernon James
John McConnell
Burr Phillips
Steven Rogino
Brian Vaughn

Chorus

Soprano

Nancy Carney
Ellen Collord
Janet Graebe
Laurie Hays
Margaret Kylander
Nancy Opsata
Dottie Roberson
Sheri Rose
Barbara Smythe
Ann Trout

Alto

Cherry Campbell
Paula Crisler
Linda Dowd
Madeline Littlefield
Barbara Martin
Patricia O'Neill
Barbara Stock

Tenor

Norman Conrad
John Hughes
Tom Larson
Paul Tuff

Bass

Alan Abramson
Enrique Alvarez
James Egan
James Heup
George McKechnie
Steve Reinertsen
Tom Scoville
Ron Spear
Howard Straus
Don Trout



Soloists

Vocalists



Norman Andersson

Bass-Baritone

Philadelphia-born Norman Andersson is a graduate of Temple University and earned a Master of Music from Indiana University. During the 1980-81 season he made his debut with the Metropolitan Opera in *Samson and Delila* and his Carnegie Hall debut in Thomas's *Hamlet* with the Friends of French Opera. During the 1981-82 season he sang at the Metropolitan in *I Vespri Siciliani* and the PBS "Live from the Met" *Rigoletto*, both conducted by James Levine. Since then he has performed numerous roles with the Met as well as the Dallas Opera and a number of other American companies. He has performed and recorded oratorio in Europe and at home, notably Cantata No. 140 with the Dallas Bach Society and the *St. Matthew Passion* which he also performed with the National Symphony in his Kennedy Center debut. Mr. Andersson recorded Bach's *Ich hatte viel Bekümmernis* with the Stuttgart Bach Orchestra under Helmut Rilling for The Musical Heritage Society.



Anne Carey

Mezzo-soprano

Anne Carey has numerous musical credits to her name and finds herself at home in a wide range of styles. Out of twenty leading roles, her favorites have been Lucy Brown

in Kurt Weill's *Threepenny Opera*, Latitia in Menotti's *The Old Maid and the Thief*, the Mother Abbess in Rodgers and Hammerstein's *The Sound of Music* and the zany Sister Mary Hubert in Daniel Goggin's *Nunsense*. She recently performed for the National Association of Teachers of Singing (NATS) Regional Convention presenting contemporary compositions by Canadian composers and most recently was guest soloist for the Roseburg, Oregon Symphonic Concert Series. Before founding the Anne Carey Voice Studio she was on the voice faculty at the University of Montana and taught for the high schools in Missoula. She is a popular music adjudicator for the State of Montana and in demand throughout the state for her vocal master classes. She directs the University Chancel Choir and works for the Missoula Community Theater as musical director. She studied voice in Vienna, Austria with Otto Edelmann and the University of Colorado with the late Bertin Coffin and the famed Danish tenor Aksel Schiotz. This is Anne's 9th year with the Carmel Bach Festival.

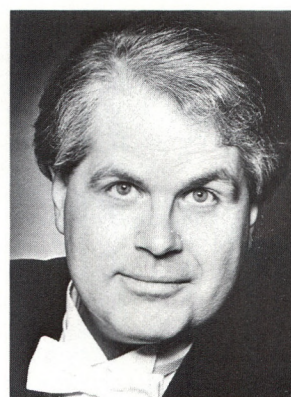


Sara Ganz

Soprano

Sara Ganz's long association with San Francisco Opera has included the Merola Opera Program, Western Opera Theater, San Francisco Opera Center and the fall season productions of *Jenufa*, *Pique Dame*, *The Merry Widow*, *Manon*, *Rigoletto*, *Lady Macbeth of Mtsensk*, and *La Traviata*. A favorite with Pocket Opera of San Francisco, Sara has appeared as the heroine in the operas of Mozart, Handel, Weber and Offenbach. During her six seasons at the Carmel Bach Festival she has specialized in the soubrette roles of Mozart, as well as the concert repertoire of Bach and Haydn. She has performed often with regional American opera companies and has also appeared with San Francisco Symphony, Berkeley Symphony, Community Concerts, Nebraska Chamber Orchestra, the Cabrillo Festival, Marin Symphony, Modesto Symphony, Masterworks Chorale, and the Schwabacher

Debut Recitals. Contemporary music credits include Paul Drescher Ensemble, Composers, Inc., Earplay, and San Francisco Symphony's New and Unusual Music. She spent one season as Artist in Residence at the University of North Carolina, and is returning for her second season with the California State Summer School of the Arts. Current engagements include performances of the Mahler *Fourth Symphony* with Berkeley Symphony, Susanna in Pocket Opera's *Marriage of Figaro*, and Stravinsky's *Pulcinella Suite* with the San Francisco Symphony.



David Gordon

Tenor

Pennsylvania native David Gordon is a frequent guest artist with the orchestras of Boston, Philadelphia, Cleveland, Berlin, San Francisco, Los Angeles, and scores of other major orchestras and music festivals worldwide. He has established a particularly distinguished international reputation as one of the leading Bach tenors of our day. Recent concert engagements include the Berlin Radio Symphony, Los Angeles Philharmonic, the San Francisco and Seattle Symphony Orchestras, Boston's Handel and Haydn Society, the Ojai Festival, and the Bach Festivals of Bethlehem, Oregon, and Winter Park. Mr. Gordon's operatic repertoire encompasses 55 roles, and he has sung more than 600 performances with the San Francisco Opera, Staatsoper Hamburg, Metropolitan Opera, Chicago Lyric Opera, Houston Grand Opera, and other companies. In 1990 he appeared in *Pagliacci* with the San Francisco Opera, and in the title role in Monteverdi's *Orfeo* at the Carmel Bach Festival. His discography lists recordings on RCA, London, Decca, Nonesuch, Delos, Dorian, and Telarc, including recent releases of Bach's *Magnificat* with Robert Shaw and the Atlanta Symphony and Handel's *Acis and Galatea* with the Seattle Symphony under Gerard Schwarz.

Soloists



Ross Halper

Tenor

Ross Halper has a repertoire of over eighty tenor roles. Recent engagements have included the comic leads in *The Gypsy Baron* at Sacramento Opera, *Madama Butterfly* at Arizona Opera, and Cavalli's *L'Ormindo* at San Jose Opera. Halper makes his San Francisco Opera debut this fall, singing roles in Prokofiev's *War and Peace*. He is a frequent collaborator with conductor Kent Nagano with whom he has sung the tenor solos in Beethoven's *Ninth Symphony*, and Berlioz's *Romeo et Juliette*, among many others. Nagano has also led many operas in Halper's English translations. Other favorite roles include Vasek in *The Bartered Bride*, the Witch in *Hansel and Gretel*, Britten's *Albert Herring*, Mr. Owen in Argento's *Postcard from Morocco*, and Rumplestiltskin in Susa's *Transformations*. An active stage director and writer, Halper has also appeared as an actor in several television commercials. He lives in San Francisco with his wife Sachiko.



Carl Halvorson

Tenor

Carl Halvorson was born in Portland, Oregon, and received his education at Yale and The Juilliard School. He is a versatile artist who performs nationally as a soloist with major symphonies, as well as in opera and recitals as a specialist in art song repertoire. Last season he portrayed King

Oswald in the Washington Opera production of Purcell's *King Arthur*. He gave a debut recital at the Kennedy Center in Washington D.C. and sang at Carnegie Hall for performances of Beethoven's *Ninth Symphony* and *Mass in C*, and Mendelssohn's *Elijah*. Mr. Halvorson has been the recipient of many awards: the 1987 Carnegie Hall International American Music Competition for Vocalists, the 1987 Joy in Singing Award, the Ruth Lopin Nash Award for First Place in the Oratorio Society of New York's 1987 Solo Competition and the William Waite Concerto Award from Yale, as well as the 1988 Young Concert Artists International Auditions and a Lieder Award in the 1988 Liederkrantz Competition. A frequent festival performer, Mr. Halvorson has appeared with Aspen, Tanglewood, Marlboro, Bach Aria and Aldeburgh Festivals. He has performed on WQXR in New York, National Public Radio and CBS's "Sunday Morning."



Catherine Keen

Mezzo-Soprano

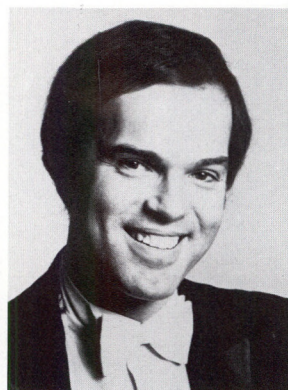
Catherine Keen, a native of Kentucky, received her Bachelor and Master of Music degrees from the Cincinnati College Conservatory. Her operatic work has been based at the San Francisco Opera where she is currently an Adler Fellow. She appeared in many Opera Center showcase performances, including the American premiere of Handel's *Giustino* conducted by Nicholas McGegan. In the S.F. Opera's 1990-91 season Miss Keen sang the Third Lady in *The Magic Flute*, Maddalena in *Rigoletto* and Orlofsky in *Die Fledermaus*. She has appeared with the Deutsche Oper Berlin and the Netherlands Opera. Over the last three seasons, she has been a frequent guest of the Cincinnati Symphony with whom she has sung the Mozart *Solemn Vespers* among other works, and has also appeared with the San Francisco Symphony and the Indianapolis Symphony. In 1989 Miss Keen gave the American premiere of the Berio orchestration of the Mahler Early Songs at the Cincinnati Conservatory.



Susan Montgomery

Soprano

After four seasons with the Los Angeles Master Chorale, Susan Montgomery returned to the Dorothy Chandler Pavillion this year to perform two well-received solo assignments with the group in Haydn's *Lord Nelson Mass* and Bruckner's *Te Deum*. She has also performed Mozart's *Requiem*, and Handel's *Messiah* with the Chorale. This year will mark her sixth season with the Carmel Bach Festival where in previous years she has sung as a soloist in the *B Minor Mass*, the *St. John Passion*, the *St. Matthew Passion*, and last year sang the role of Euridice in Monteverdi's *Orfeo*, opposite tenor David Gordon. Among her other concert engagements have been appearances with the William Hall Chorale, the Los Angeles Bach Festival and the Corona Del Mar Baroque Festival. Ms. Montgomery received a Master of Music degree last year from California State University Fullerton, where she enrolled after winning a scholarship from the Metropolitan Opera Association. In addition to leading roles in University productions, she has performed with the Los Angeles Opera Company and Opera Pacific.



John Ostendorf,

Bass-Baritone

John Ostendorf has wide experience in both opera and oratorio as an artist who uncovers and researches much of the repertoire he

Soloists

performs and records. Last November he appeared in the first modern performance of Handel's *Siroe* at Merkin Hall in New York, a score he uncovered, edited and recorded with colleague D'Anna Fortunato, a past Carmel Bach Festival soloist. Mr. Ostendorf is regularly engaged by the major American orchestras, including Philadelphia, Boston, Cleveland, St. Paul Chamber and many others. He has sung at all the other major U.S. Bach festivals and been heard at Tanglewood, Blossom and Newport festivals. He has recorded extensively for a number of labels and his Decca recording of Stravinsky's *Pulcinella* with Christopher Hogwood was a recent release. A new original-instrument recording of Handel's English oratorio *Joshua* is slated for summer 1991.



Kay Paschal

Soprano

The Carmel Bach Festival welcomes the return of Kay Paschal who sang Marzelline in the Festival production of *Fidelio* in 1988. Maestro Salgo auditioned her in New York in 1987 and liked her for the "velvet" in her voice. Winner of the George London Award from the National Institute for Music Theatre, Miss Paschal sang Pamina with the Washington Opera in the 1990-91 season as well as *La Traviata* with Baton Rouge and *La Rondine* with the Connecticut Grand Opera. She is equally at home on the concert stage and has performed with major American symphony orchestras. Kay Paschal sang her first Mimi at 19 with the University of Southern Mississippi where she also met her husband, tenor Carroll Freeman and got her Bachelor of Music. She received her Masters in Performing Arts from Oklahoma City University where she was inducted into the Performance Hall of Honor as a graduate of distinction.



Rachel Rosales

Soprano

An artist endowed with wide-ranging interests and great versatility, Rachel Rosales has become prominent with the New York area's many Baroque, Early Music and Contemporary ensembles with which she has sung works spanning the centuries, from Renaissance music to premieres of new American and Latin-American pieces—from Gluck's rarity, *Il Parnasso Confuso*, to Lukas Foss's *Thirteen Ways of Looking at a Blackbird*. She is best known for her performance of the Queen of the Night with New York City Opera which was telecast on "Live from Lincoln Center" in 1987. Miss Rosales earned her Bachelor of Music degree from Arizona State University and her Master of Music in voice from The Juillard School. The winner of numerous awards and competitions, she was a finalist in the 1987 Metropolitan Opera National Council Auditions. In 1984 Miss Rosales was the first place winner in the San Francisco Opera Center Auditions and a member of their Merola Program.

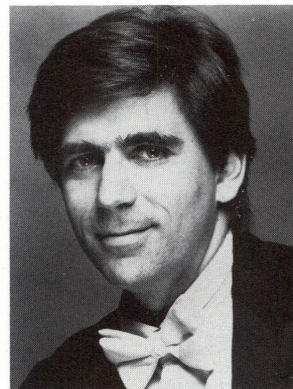


Cyndia Sieden

Soprano

A native of California, Cyndia Sieden was educated in Olympia, Washington. While an apprentice at the Hidden Valley Festival she sang in a master class given by Elisabeth Schwarzkopf who subsequently invited Miss

Sieden to be one of her only private students, coaching her on the great roles of the German repertoire in which she has become a specialist. Some of her greatest successes have been at the Bayerische Staatsoper in Munich—among them, the Queen of the Night. She can be heard in recording under Wolfgang Sawallisch. She has appeared with major European opera companies and festivals such as Salzburg and Wexford. In the 1990-91 season Miss Sieden appeared as Blonde in John Eliot Gardiner's production of *Die Entführung aus dem Serail*, touring Europe, culminating in a recording for DGG. She appeared as soloist in concert performances with New York City Opera on tour to Spain and with the Orchestra of the Eighteenth Century in the 1991 Mozart Festival at Royal Festival Hall in London under Nicholas Kenyon. Miss Sieden lives in Washington State with her husband, baritone Charles Pailthorp.



Nathaniel Watson

Baritone

Mr. Watson was born in Boston and studied at the Eastman School of Music and at Yale. He earned fellowships for study at the Tanglewood and Aspen Festivals. His opera repertoire includes twenty roles ranging from Monteverdi to Benjamin Britten, having played Sid in *Albert Herring* at the Aldeburgh Festival. Equally at home on the concert stage, he sang the baritone solo in Beethoven's *Ninth Symphony* in Carnegie Hall under Roger Norrington which led to a second performance with Norrington's own London Classical Players in the 1989 PepsiCo Summerfare. Mr. Watson has performed extensively with early music ensembles such as Concert Royal, Studio de Musique Ancienne de Montreal, the Waverly Consort, and Toronto's Tafelmusik, whose recent B-minor Mass, led by Ton Koopman, was broadcast throughout Canada.

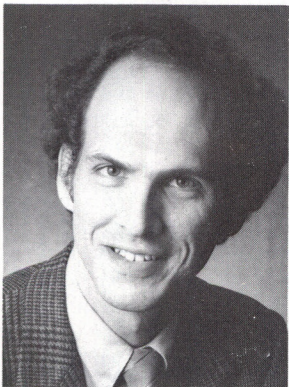
Soloists



Jody Woodford
Mezzo-soprano

A resident of San Francisco, Jody Woodford has an active career as a church musician, where she is involved in the development of curriculum for early childhood music education. While continuing her personal study, Ms. Woodford looks forward to performing the title roles in Handel's *Silla and Faramondo* this coming year. She has been a soloist with the San Francisco Symphony Chorus, the Marin Symphony, the Missoula Symphony and the Carmel Bach Festival. Operatic performances include: the Third Lady in *The Magic Flute*; the mother in *Amabl and the Night Visitors*; Maurya in *Riders to the Sea*; and both Hansel and the Witch in *Hansel and Gretel*. Ms. Woodford returns to the Bach Festival for her sixth season.

Instrumentalists



Timothy Bach
Harpsichord, piano

Pianist/harpsichordist Timothy Bach is currently Director of the Accompanying Program at the San Francisco Conservatory of Music, where he designed and directs a master's degree program for the training of keyboard-accompanists. He is an active pianist and chamber musician in the San Francisco and Los Angeles areas and has been official accompanist at the Music Academy of the West in Santa Barbara, the Banff Festival of the Arts, and the Gregor

Piatigorsky Memorial Cello Seminars. Recent performances include concerts with mezzo-soprano Elena Obratsova, Naumburg Award-winning cellist Hai-Ye Ni, and appearances at the Chamber Music West festival in San Francisco. He travelled to Moscow in spring 1990 to perform at the Tchaikovsky Conservatory with soprano Jane Marsh (former gold medalist of the Tchaikovsky Competition). In addition, he has assisted such artists as Yo-Yo Ma, Lynn Harrell, Zara Nelsova, Janos Starker, Gabor Rejto, Paul Tortellier, Hans Hotter, Peter Pears, Martial Singher, and Gerard Souzay in master classes. He completed his Doctor of Musical Arts with highest honors in 1982 at the University of Southern California after studies with Gwendolyn Koldofsky, Brooks Smith and Adolph Baller.



Wolfgang Basch
Trumpet

Born in Wiesbaden, Wolfgang Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. In addition Mr. Basch is principal trumpet with the Frankfurt Opernhaus and Museumsorchester. Recording for RCA, BMG, Koch-Schwann and Pro Arte, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.



Damian Bursill-Hall
Flute

Damian Bursill-Hall received his Bachelor of Music from Eastman School of Music and his master's degree from U.C. San Diego. He toured and made recordings with the Eastman Wind Ensemble. Since 1974 he has been principal flute with the San Diego Symphony and the San Diego Opera and in January 1989 served as principal of the Bournemouth (England) Symphony Orchestra. He has had solo engagements with the San Diego Symphony as well as with the Whistler International Mozart Festival, Alaska Basically Bach Festival, La Jolla Chamber Orchestra and the National Flute Convention in St. Louis in 1987. He has also participated in the La Jolla Summerfest. In addition, he has performed as recitalist at the Phillips Collection in Washington, D.C., and in California and Canada.



Charles Chandler
Double Bass

Charles Chandler, a native of Mill Valley, returns to the Bach Festival for his eighth season. He studied double bass with David Walter at The Juilliard School in New York City. Mr. Chandler is currently associate principal bass with the Phoenix Symphony and principal bass of the Phoenix Symphony Chamber Orchestra.

Soloists



Lenuta Ciulei-Atanasiu
Violin, Associate Concertmaster

Born in Bucharest in 1958, Lenuta Atanasiu studied in Romania and West Germany. At age 9 she first appeared live on Romanian National Television and at 16 played a Paganini concerto with the World Youth Symphony Orchestra in Interlochen, Michigan. In 1976 she won first prize at the Paganini International Competition in Genoa, earning the right to play a recital on Paganini's own Guarneri del Gesu violin. She also won first prize in two other international competitions: "Michaelangelo Abbado" in Italy and "Tibor Varga" in Switzerland. She has played over 1000 recitals and concerts with orchestras in Europe, Asia and the United States and has participated in the Marlboro, Grand Teton, George Enescu, and Norfolk Chamber Music festivals. She records for Electrecord.



Eli Eban
Clarinet

Mr. Eban was born in New York and received his early musical training in Israel. He graduated from the Curtis Institute in 1975 and was principal clarinetist with the Israel Radio Orchestra for two seasons before joining the Israel Philharmonic in 1977 with whom he appeared as soloist under Zubin Mehta. In 1984 he performed the Mozart *Clarinet Concerto* with the City of London Sinfonia at Royal Festival Hall and has since

returned to London as soloist with the English Chamber Orchestra and as participant in the IMS chamber concerts directed by Sandor Vegh. As a chamber musician, he recently completed a European tour with the Tel Aviv Quartet and was a participant of the Marlboro Music Festival for four summers. He was a featured solo recitalist at the 1989 Clarinet Fest International in Minneapolis and served as Visiting Professor of Clarinet at the Eastman School of Music. He is currently on the faculty of the Indiana University School of Music. Mr. Eban has recorded for Meridian Records, England.



Julie McKenzie
Flute

Julie McKenzie is a native of the San Francisco Bay Area, and a graduate of the San Francisco Conservatory of Music where she studied with Lloyd Gowen. In 1987, she joined the San Francisco Opera Orchestra as an acting member, and in 1991 was appointed principal flute of that orchestra. Ms. McKenzie also performs with the San Francisco Ballet Orchestra and the Anchor Chamber Players. She first joined the Carmel Bach Festival in 1984.



Robert Morgan
Oboe

Robert Morgan received his Bachelor of Music and Performer's Certificate from

Indiana University where he studied with Jerry Sirucek; he has also studied with Ray Still, Marc Lifschey and John Mack. Mr. Morgan was principal oboist of the Oklahoma City Symphony and has been a member of the Lyric Opera and Grant Park Symphony Orchestras in Chicago since 1973, becoming solo English horn in 1982 in both orchestras. He has been principal oboist of Music of the Baroque since 1973 and has performed several concertos with them and been featured on several of their nationally syndicated broadcasts. He has been principal oboist of Concertante di Chicago since 1986 and has performed the Strauss *Oboe Concerto* and Mozart *Sinfonia Concertante* with them. He was formerly principal oboist of Chicago Opera Theatre and the Contemporary Chamber Players of the University of Chicago. He has performed with both the Chicago and St. Louis Symphony Orchestras on many occasions and has performed chamber music and numerous concertos with various small orchestras and ensembles in the Chicago area. He is currently the oboe instructor at De Paul University.



Jesse Read
Bassoon

Jesse Read has established himself as a bassoonist of rare diversity and skill. He has served as principal bassoonist for numerous orchestras including the Netherlands Chamber Orchestra, the Vancouver CBC Radio Symphony, North Holland Philharmonic, and the Metropolitan Opera National Company. He has performed as soloist with the Basel Chamber Orchestra, Cologne Chamber Orchestra, Vancouver CBC Radio Orchestra, and the Dutch Radio Chamber Orchestra. As a specialist in the performance of 18th-century music, he has performed and recorded with numerous groups including Philharmonia of San Francisco, Takelmusik, Toronto, and included among his many recordings are two solo recordings on the Etcetera label. In addition to studies in Philadelphia and San Francisco, Mr. Read studied at the Schola

Soloists

Cantorum Basiliensis in Switzerland. He has been on the faculties of the University of Victoria, the Utrecht Conservatory, the University of Delaware and currently the University of British Columbia in Vancouver where he is also director of the Performance Program and conductor of the University Orchestra.



James Richman
Harpsichord

James Richman is the Artistic Director of New York's Concert Royal Baroque Orchestra, as well as a fortepianist and one of today's leading exponents of Baroque opera. In appearances at the Mostly Mozart Festival at Lincoln Center, the Spoleto USA Festival, the E. Nakamichi Baroque Festival, the Boston Early Music Festival, as well as in regular series in New York, he has staged revivals of such important works as Gluck's *Orfeo*, Rameau's *Hippolyte et Aricie*, *Les Fêtes d'Hébé*, *Castor et Pollux*, *Pygmalion*, and *Les Indes Galantes*; Handel's *Ariodante*, Monteverdi's *Incoronazione di Poppea*, J.C. Bach's *Amadis des Gaules*, and Jean-Jacques Rousseau's *Le Devin du Village*. Among his U.S. original instrument premieres were the 1978 performance of Bach's *Mass in b Minor* as well as the first Haydn symphony and Mozart piano concerto done in this country. His ensemble has been in residence at St. Thomas Church on Fifth Avenue in New York City since 1982, performing chamber music concerts as well as the works of Handel, Bach and Purcell with the Choir of Men and Boys at St. Thomas. Honors include prizes at the Harpsichord Competition of the Festival Estival in Paris, the Bruges Harpsichord Competition, the First International Paris Fortepiano Competition, the Bodky Competition of the Cambridge Society for Early Music, and a U.S.-France Exchange Fellowship from the National Endowment of the Arts. Next season he will conduct the modern premiere of Rameau's *Le Temple de la Gloire* at the Alliance Française in New York, as well as concert performances of Handel's *Alessandro* in New York, and at Princeton.



Michael Sand
Baroque violin, viola da gamba

Praised by Isaac Stern as "a most convincing argument for the Baroque violin," Michael Sand was a founding member and first musical director of the Philharmonia Baroque Orchestra. He also served as concertmaster for Alan Curtis's *Il Complesso Barocco*, William Christie's *Les Arts Florissants*, and is a member of the Boston Early Music Festival Orchestra. In great demand as a guest musical director and lecturer, he has led performances of numerous chamber orchestras including the Tel Aviv Chamber Orchestra, the Portland Baroque Orchestra, and the Sydney Philharmonia Choir Baroque Orchestra, and has given regular seminars for many years at the Jerusalem Music Center. Mr. Sand has appeared with the Spoleto, Aston Magna, and Castle Hill Festivals and has recorded for Harmonia Mundi and Titanic Records.



Ruth Steinon
Cello

Ruth Stienon was born in Boston and began studying cello at age ten. She has since studied principally with Lynn Harrell, William Pleeth, Gabor Rejto, and Eleonore Schoenfeld. In 1988 she took her master's degree at the University of Southern California; while there she won the University Concerto Competition, the Etude Club Scholarship, and was named Outstanding Student of the string

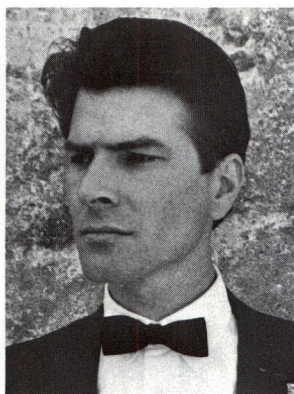
department. She has attended the Aspen Music Festival on fellowship, and been selected three times to participate in the Gregor Piatigorsky Seminar for Cellists. Ms. Stienon has been heard in recital and as soloist in Los Angeles and London. She now resides in San Francisco where she is actively pursuing a career as soloist and plays with the San Francisco Opera.



Jeffrey Swann
Piano

A native of Arizona, Jeffrey Swann studied with Alexander Uninsky at Southern Methodist University, received his Bachelor of Music and Master of Music from The Juilliard School under Beveridge Webster, and completed his Doctor of Musical Arts under Adele Marcus with highest honors. He won first prize in the Dino Ciani Competition sponsored by La Scala in Milan, a gold medal at the Queen Elisabeth Competition in Brussels, and top honors in the Warsaw Chopin, Van Cliburn, Vianna da Motta and Montreal Competitions. He has appeared with major American and European orchestras and given recitals in major European cities. Mr. Swann's recordings are on several labels and his compact disc recording, "The Virtuoso Liszt" (Music and Arts) won the Liszt Society's Grand Prix 1988.

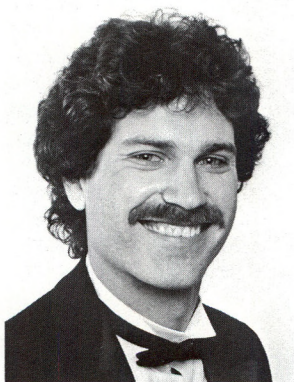
Soloists and Dancers



Glen Swarts

French horn

Glen Swarts is principal horn with the Marin and Berkeley Symphonies. He also performs regularly with the San Francisco Symphony and the San Francisco Opera. He was featured as a soloist in the North American premiere of the reconstruction of Mozart's *Sinfonia Concertante*. In 1983 he worked with composer Olivier Messiaen as soloist in the West Coast premiere of Messiaen's *Des Canyons Aux Etoiles*, directed by Kent Nagano in Davies Hall with the Berkeley Symphony. Mr. Swarts received his Bachelor of Music and master's degree in music performance from San Francisco State University. As a soloist he has performed with the Fremont Philharmonic, Berkeley Symphony, San Francisco Chamber Orchestra, Modesto Symphony and the Vallejo Symphony. This is his ninth season with the Carmel Bach Festival.



John Toenjes

Harpsichord

John Toenjes studied harpsichord at Stanford University with Margaret Fabrizio. After graduating with a B.A. in music, he lived in Palo Alto, practicing his music and building harpsichords. Since then he has played harpsichord for the San Francisco Symphony, Sinfonia San Francisco, and the Artea Chamber Ensemble, and has been a concerto soloist with the Baroque Arts Ensemble and the Palo Alto Symphony. He

also plays harpsichord and synthesizer in two modern improvisation ensembles, "Crossing Vistas," and "The Vivaldi Project." Mr. Toenjes composes modern dance scores and theater musicals. He wrote the dance score for the Joe Goode Performance Group which won the 1986 Isadora Duncan Award for Best Production. His latest musical, *African Vision*, was performed by 500 school children in San Francisco's Stern Grove Summer Music Festival. Mr. Toenjes is on the faculty of the Stanford University Dance Department and the Dance Department at SUNY Brockport.

The New York Baroque Dance Company



Catherine Turocy

Choreographer, Artistic Director

Catherine Turocy, Artistic Director and co-founder of the New York Baroque Dance Company, is internationally recognized for her contribution to the current revival of eighteenth-century ballet. She has been commissioned to choreograph over twenty opera productions in France and the United States and, as a stage director, she has produced Gluck's *Orfeo* in New York City, Handel's *Ariodante* for the Spoleto USA Festival and Landi's *Il Sant'Alessio* in Los Angeles. She has worked under such notable conductors as Sandoz Salgo, Christopher Hogwood, Nicholas McGegan and James Richman in the United States and John Eliot Gardiner in Europe. Her ballets have been filmed for French and American television and featured in major venues including the Lincoln Center's Mostly Mozart Festival, the Carmel Bach Festival, the Boston Early Music Festival, the Festival d'Aix-en-Provence, and the Opera de Lyon. She served as a choreographer's consultant for Clark Tippet of American Ballet Theater and for Edward Villella. Her many honors include the Dance Film Association Award, the United States-United Kingdom Exchange Fellowship, the United States-France Exchange Fellowship, and Choreographer Fellowships from the National Endowment for the Arts and the New York Foundation for the Arts. Her

articles have appeared in the *International Encyclopedia of Dance*, *Les Gouts-reunis*, *Dance Magazine*, *Backstage*, and *Arts International*.



Thomas Baird

Dancer

Thomas Baird, with the New York Baroque Dance Company since 1986, has appeared as a soloist at the E. Nakamichi Baroque Music Festival (UCLA), Mostly Mozart Festival (Lincoln Center), Boston Early Music Festival and Barockfest Münster. In 1989 he created the role of the Courtier in the New York premiere of J.J. Rousseau's *Le Devin du Village*. Since September of 1990, he has served as balletmaster of the New York Baroque Dance Company. Mr. Baird began his theatrical career dancing in musical comedies and playing princes and wolves in children's theatre productions. In ballet, he has had leading roles in *Cinderella*, *Romeo and Juliet* and *Pineapple Poll*. As a modern dancer, Mr. Baird has performed with Gus Solomon's Company/Dance, Laura Dean Dancers and Musicians and Senta Driver's Harry in New York. Mr. Baird's greatest love, however, is historical dance. With the Court Dance Company of New York at the Smithsonian Institute, he has danced everything from 16th century pavanes and galliards to 19th century polkas and hornpipes. He has also worked with the Ken Pierce Baroque Dance Company of Boston.

Dancers



Andra Corvino

Dancer

Andra Corvino began her ballet studies at the Metropolitan Opera Ballet School. At eighteen, she became a member of the company under the direction of Dame Alicia Markova. She appeared as Principal with the Maryland Ballet Company for two seasons, toured Hong Kong with The Opera Theatre of New York and danced in the companies of Ruby Shang, Roberto Cartegena and Matteo. Ms. Corvino is familiar with the television medium where she has made several appearances both as an actress and dancer. She has staged and choreographed works for local and regional companies and has taught extensively throughout the United States and Canada. Currently she is a member of the visiting faculty at Randolph-Macon Woman's College in Lynchburg, Virginia and a guest teacher at Danspace in Oakland. In 1968, she became co-director of the Dance Circle School in New York City and since 1981 has been a member of Ernesta Corvino's Dance Circle Company.



Ernesta Corvino

Dancer

Ernesta Corvino studied ballet with Margaret Craske, Anthony Tudor, Alfredo Corvino and Andra Corvino. At the age of fourteen she joined the Maryland Ballet as soloist then went on to dance with the Metropolitan Opera Ballet and the Radio City Music Hall Ballet Company. She toured

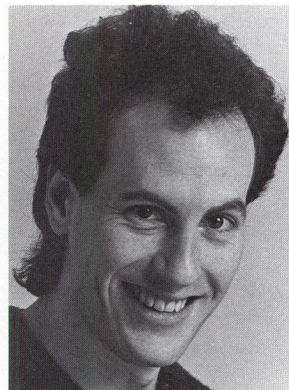
the U.S. with the American Chamber Ballet and went to Asia with the Opera Theatre of New York. More recently she has performed with Ruby Shang, Bill Badolato, Roberto Cartagena and Matteo. In 1981 she formed Ernesta Corvino's Dance Circle Company which appeared annually at the Riverside Dance Festival in New York City from 1982-87. The company has also performed at the Lincoln Center Out-of-Doors, the Downtown Dance Festival, the Meet-the-Artists Series at Lincoln Center, USDAN Center, Randolph-Macon Woman's College, and most recently at the Nikoia/Louis ChoreoSpace in New York City. A teacher at Dance Circle for twenty years, her teaching credits also include The Juilliard School, the Inner-City Ensemble, the Governor's School of Trenton, New Jersey, Randolph-Macon Woman's College (for all of whom she has choreographed), as well as Sarah Lawrence College, SUNY Purchase and Danspace of Oakland.



Elizabeth du Val

Dancer

Elizabeth has danced with Tulsa Ballet Theatre, Connecticut Ballet, and Missouri Concert Ballet. She has served as guest artist with other companies, and has been on a national tour of *The Phantom of the Opera* — *The Play*. Most recently, she has performed in *Babes of Toyland* with the Light Opera of Manhattan, danced the role of Helena in North Atlantic Ballet's *Midsummer Night's Dream*, and survived 60 or so early morning performances as the Sugar Plum Fairy in Ballet for Young Audiences' *Nutcracker*. Presently, she is happy to be working for Keith Michael (a fellow New York Baroque Dance Company dancer) in his company, The Madison Avenue Dance Ensemble. She is proud to be in her third season with the New York Baroque Dance Company.



Hugh Murphy

Dancer

Hugh Murphy joined the New York Baroque Dance Company in 1986 and has since been featured in Rameau's *Les Fêtes d'Hébé* and *Pygmalion*, Handel's *Ariodante* and *Terpsichore*, Purcell's *Dido and Aeneas* and appeared as a soloist in the Mostly Mozart Festival at Lincoln Center. He has performed in Boston with the Ken Pierce Baroque Dance Company in the role of Corelli in Couperin's *L'Apotheose de Lully*. As a classical dancer, Mr. Murphy has appeared in Boston, Philadelphia and New York, performing the roles of the Poet in *Les Sylphides* and the Cavalier in *The Nutcracker*. As a modern dancer, Mr. Murphy was a guest artist in Toronto with Northern Lights Dance Theater, and at the South Street Theater with Skymusic Ensemble. Mr. Murphy holds a Master of Music degree in Piano Performance from the Peabody Institute of Johns Hopkins University. He has been employed as a vocal coach by the Santa Fe Opera and continues to work as a pianist with singers and instrumentalists in New York and has studied at Indiana University and the Aspen and Tanglewood Music Festivals. Under the guidance of Catherine Turocy, Mr. Murphy has learned to read Beauchamps/Feuillet notation, and is beginning to research and reconstruct dances from the Baroque era.

Lecturers and Set Designer

Others

Robert Commanday

Lecturer

Robert Paul Commanday, music and dance critic of the *San Francisco Chronicle* since 1964, was a conductor and teacher for twenty years prior to that, principally at the University of Illinois, and from 1950 to 1963 at the University of California at Berkeley. Mr. Commanday has also been a lecturer or visiting professor at San Francisco and Hayward State Universities, the University of California at Santa Cruz, and the University of Victoria, British Columbia. He is the author of articles in national publications and encyclopedias, and was vice president of the Music Critics Association of the U.S. and Canada, 1975-81, and president, 1981-85. Mr. Commanday received an A.B. from Harvard in 1948, an M.A. in musicology from the University of California at Berkeley and also studied at The Juilliard School of Music.



Clifford (Kip) Cranna

Lecturer Program Notes for the Opera and the Mission Concert

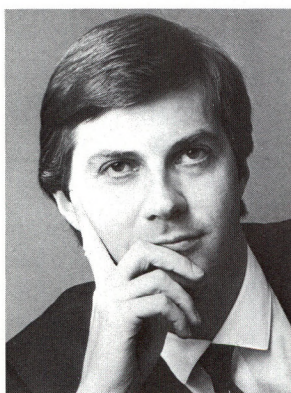
Clifford (Kip) Cranna has been associated with the Carmel Bach Festival since 1978 as a lecturer, program annotator, consultant, and host of the children's concerts. He is the Musical Administrator of the San Francisco Opera, where he has worked since 1979. He holds a degree in choral conducting from the University of North Dakota, and received his Ph.D. in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory. In his capacity as an opera administrator he acts as editor-in-chief for the company's supertitles, and often serves as a host for opera presentations of the San Francisco Opera Center. He is frequently the moderator for the Opera Insights presented by the San Francisco Opera Guild, and has served as radio host for the San Francisco Opera broadcasts. He is active as a guest lecturer on opera and music appreciation.



Gail Factor

Set Designer

Gail Factor is an accomplished artist who divides her time between Carmel and Tesuque, New Mexico. Her paintings have been shown in many solo and group exhibitions and are included in prominent private and corporate collections. Ms. Factor has been the recipient of numerous awards, including a Yale University Fine Arts Fellowship for the Norfolk Connecticut Session before earning a B.F.A. cum laude from the University of Southern California. In 1989 at the invitation of Maestro Salgo, she designed the first complete stage setting for a Carmel Bach Festival opera. Her fresh and whimsical sets for Mozart's *Abduction from the Seraglio* were warmly received, as were the striking, ethereal sets for last year's production of *L'Orfeo* by Monteverdi. This year Ms. Factor has focused her creative talents on Mozart's *The Magic Flute*.

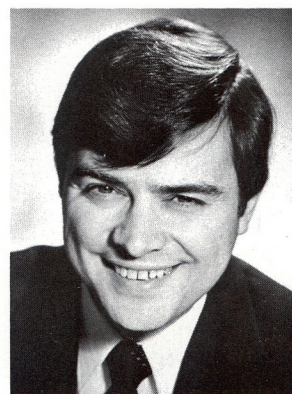


Christopher Hahn

Stage Director, Lecturer

Christopher Hahn was born and educated in South Africa, and started his career as director, actor and dancer at the Little Theatre, Cape Town. After graduating with a diploma in acting, and a master's degree in English literature, he moved to London where he worked for the Riverside Studios in Hammersmith and in the theater fringe. Since joining the staff of the San Francisco Opera in 1983, he has staged productions

for the San Francisco Opera Center of *L'Elisir d'Amore*, *La Traviata*, *Così fan Tutte*, *There and Back*, *Three Sisters Who Are Not Sisters*, *Le Plumet du Colonel*, *Rosina*, *The Barber of Seville*, and *The Impresario*; and for the Merola Program at Stern Grove, a production of *Suor Angelica*. Recently he was associated with the preparation of the world premiere concert performances of Charles Wuorinen's opera, *The W. of Babylon*, for the San Francisco Symphony; and of Loren Linnard's opera about AIDS, *Least of My Children*. He is currently Rehearsal Administrator of the San Francisco Opera. In 1990, he directed the Carmel Bach Festival's production of Monteverdi's *L'Orfeo*.

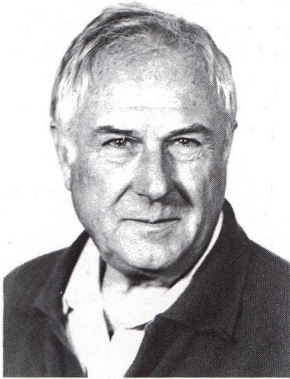


John Hajdu Heyer

Lecturer Program Notes

Currently Dean of the College of Fine Arts at Indiana University of Pennsylvania after many years as Chair and Professor of Music at the University of California at Santa Cruz, John Hajdu Heyer has recorded as a conductor and published as a writer on music. A native of Pennsylvania, Heyer has degrees from DePauw University and the University of Colorado. He was a student in Paris with Nadia Boulanger and his scholarly work includes contributions to the New Grove *Dictionary of Music and Musicians*. He has twice received the *Noah Greenberg Award* from the American Musicological Society for "distinguished contribution to the study and performance of early music." As a member of the international committee of scholars undertaking the publication of the collected works of Jean-Baptiste Lully, Heyer recently completed a critical edition of Lully's motet *Notus in Judaea* as part of the first volume of music to be issued in that series. Heyer is also preparing a book on Bach's *Saint Matthew Passion*.

Lecturers and Costume Designer



Professor George Houle
Lecturer

George Houle was principal oboe of the Pasadena Civic Orchestra under Richard Lert at the age of 17 and was principal oboe of the Carmel Bach Festival under the direction of Gastone Usigli, Richard Lert and Sandor Salgo during the 1940s and 1950s. He studied under Putnam Aldrich at Stanford and after teaching at Mills College, the Universities of Colorado and Minnesota, he returned to Stanford as Professor of Music. He was music director of the New York Pro Musica in 1972-74 and created works at festivals in Spoleto and Corfu and toured North and South America and Europe with the group. His publications include *Meter in Music, 1600-1800: Performance, Perception, and Notation* (1987), *Doulce Memoire: A Study in Performance Practice* (1990), and *Le Ballet des Facheux: Beauchamp's Music for Moliere's Comedy*; and numerous articles in musical journals. He is co-editor (with Glenna Houle) of Jason Paras's *The Music for Viola Bastarda* (1986) and is at present at work on an edition and study of Ockeghem's *Missa cuiusvis toni*.



Bruce Lamott
Lecturer

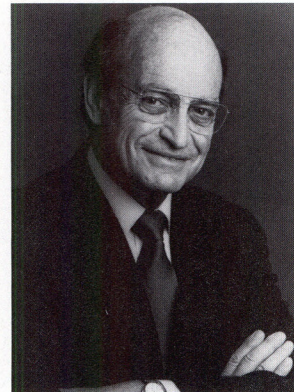
Bruce Lamott was selected as the first permanent conductor of the Sacramento Symphony Chorus in 1984, and has developed it into one of California's

preeminent choral ensembles. He has conducted the Symphony and Chorus in the Sacramento Symphony's first complete performances of the Bach *St. John* and *St. Matthew Passions*, as well as performances of the Poulenc *Gloria*, Stravinsky's *Symphony of Psalms*, and Cherubini's *Requiem in C Minor*. He also conducted the Sacramento Symphony in two programs at the Lake Tahoe Summer Music Festival in 1991. A scholar well-known for continuo realization, Dr. Lamott made his Philharmonia Baroque Orchestra Debut in June playing continuo for Handel's *Giustino*; he also played in the San Francisco Opera Production of Handel's *Orlando* and Vivaldi's *Orlando Furioso* with Marilyn Horne. He played solo and continuo harpsichord with the Bach Festival orchestra for sixteen consecutive seasons. A noted lecturer and music educator, he is director of the music program at San Francisco University High School, and is on the extension faculty of the San Francisco Conservatory of Music. He received his bachelor's degree from Lewis and Clark College and holds a master of arts and doctor of philosophy in musicology from Stanford University.



Melissa Lofton
Costume Designer

Daughter of the late, well-known Carmel artist, Richard Lofton, Melissa Lofton has done pioneering work in textile painting and the use of fabric and light, notably in her multi-dimensional lanterns. Last season she designed and produced a series of hand-painted silks for use by Talbott Ties in their spring and autumn collections. Her murals and screens have been commissioned by patrons for private homes, and her intricate collages and lanterns are regularly on view at Gallery One in Big Sur and Palumbo in Carmel. She maintains a studio/workshop at the Farm Center in Carmel Valley. Not only has she done the designs, but she has also handpainted the fabrics for this season's costumes for *The Magic Flute*.



James Schwabacher
Opera Symposium Moderator

James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion*. He has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five-year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher is President of the Merola Opera Program of the San Francisco Opera and also serves on the executive committee of the Opera Association. He is a well known vocal teacher and is currently giving master classes at the Eastman School of Music.

Sebastian Bach's Musical Grandchild



Mozart's works are no stranger to the Carmel Bach Festival's programs, but with the generous measure of his works found in this season's concerts the Festival appropriately highlights this bicentennial memorial year observing Mozart's untimely death in 1791. Wednesday evening's program presents Mozart's sacred music in the splendid surroundings of the Mission, Saturday afternoon's performance of *The*

Magic Flute gives us the opportunity to experience one of his greatest and most delightful creations, and the other evening and daytime recital programs offer a healthy sampling of both chamber music and large works by Bach's "musical grandchild."

Mozart emerges as a grandchild of Sebastian Bach in several respects. Most evident is the direct line in teaching. Bach taught his art to his gifted children. His youngest son, Johann Christian, in turn, inspired the young Mozart during his time in London in 1764-65. While Mozart's exposure to J. C. Bach was brief, there is no question that it was seminal. Basing his conclusion on stylistic studies, musicologist Christoph Wolff has described J. C. Bach as "the most important single influence on Mozart." Mozart, at the age of 8, arrived in London for a stay that lasted more than a year. During that time a warm personal and professional relationship developed between the "London" Bach and the gifted child. Although no formal lessons are known to have occurred, the two brilliant musicians visited one another forming a strong personal and professional bond. Mozart copied a number of Bach's works during the visit. Documentation can only confirm that they improvised together on one occasion, but the direct musical interaction must have been much more extensive during the course of the year. Mozart probably composed his first symphonies during his time in London, when he would have heard Bach's symphonies and overtures.

Subsequently, Mozart studied J. C. Bach's music with great interest and care. In 1772 the precocious teenager arranged for chamber groups three of J. C. Bach's keyboard sonatas. Earlier, at the age of eleven, Mozart had undertaken a similar exercise with a sonata of Carl Phillip Emanuel Bach. Thus, inspired by sons of J. S. Bach, Mozart developed his remarkable musical craft, a musical grandchild of the then-neglected master.

But even had Mozart not developed his relationship with J. C. Bach and his music, an important association with "Old Sebastian Bach's" music remains evident. Much of what we find in J. S. Bach's music reflects the culmination of musical development in some way: the high level of polyphonic writing in his great canons and fugues, the mastery of Baroque operatic style in the cantatas and passions, and the fusion

of French and Italian national styles in the orchestral suites and other works. Bach's sons, Johann Christian most notably, broke sharply with their father's approach to music, moving away from the dense weaving of voices in fugal polyphony that pervades much of Sebastian's writing. Rather than weaving voices in intricate and sophisticated patterns, the next generation of composers, including C. P. E. and J. Bach, composed symphonies, concertos, and chamber music in the newer style, with an emphasis on a single melody and upon proportion in time. This was a foundation upon which Haydn and Mozart then built the high classic style.

But in young Mozart, even more than Haydn, we find evidence of interest in the polyphonic compositional style of the older Bach. In 1782 Mozart wrote to his father from Vienna that every Sunday at noon he went to Baron van Swieten's house "and there nothing is played but Handel and Bach." About this time Mozart prepared a series of arrangements of Bach's music that included fugues from the *Well-tempered Clavier* and sections from the *The Art of the Fugue*. Although by 1782 Mozart's fugal skills were already quite developed (the "*Laudate pueri*" of the Vespers in Monday evening's program comes from 1780), Mozart's encounter with Bach's music at Baron van Swieten's home kindled and increased his interest in the refined polyphonic traditions. From this time forward, the compositional devices of both fugue and canon play an increasingly larger role in Mozart's works. At the age of 16 Mozart had composed a body of canonic studies, but only a full decade later, in 1782, did he once again begin to write independent canons, composing more than three dozen during his remaining years. More important is the remarkable integration of canonic writing in his greatest masterpieces, for example the extraordinary canonic music in the finale to *Don Giovanni*.

Bach's position as the greatest master of fugal writing opens the question of the extent to which he inspired Mozart's own fugal writing. There is little doubt that the exposure to Bach's work at Baron van Swieten's home played an important role, but the subsequent impact could easily be overstated. We know that in 1782 Mozart sent a fugue to his sister with a letter stating:

Baron van Swieten, to whom I go every Sunday, has let me take all the works of Handel and Sebastian Bach home, after I played them through for him. When Constanze heard the fugues, she fell quite in love with them. She will hear nothing but fugues, especially nothing but Handel and Bach. Now, since she had heard me frequently improvise fugues, she asked me whether I had never written any down, and when I said "No," she gave me a proper scolding for not wanting to write down the most intricate and beautiful kind of music, and she did not give up begging me until I wrote her a fugue, and that is how it came about.

From Mozart we have many examples of excellent fugal

Sebastian Bach's Musical Grandchild

writing akin to that of Handel and Bach. Several such examples appear on this season's program, such as the "Laudate pueri" from Monday's *Vespers* program, and the "Qui tollis" from the *Great Mass in c* in the Mission concert. The composers of the generation between Sebastian Bach and Mozart wrote polyphony, but they restricted such writing primarily to their church music. The cultivation of polyphonic writing, fugues and canons, in secular music like symphonies and operas, came as an innovation and refinement in the later works of Mozart, and subsequently, as a major consideration in Beethoven's style.

Mozart's strength as a composer of fugues deserves particular attention as it relates to his musical grandparent. Mozart and the other great "Viennese Classicists," Haydn and Beethoven, all stand two musical generations away from Sebastian Bach. The sons of J.S. Bach and their contemporaries developed the so-called "pre-classical" or "galant" style and other conventions, refining the concepts of sonata and symphony, and thus this generation prepared the basis for the high classic style of the Viennese classicists. Bach had been considered old-fashioned even in his lifetime. His church music was becoming useless because of changes in religious thought, and most of his music remained unpublished and unavailable. Public taste focussed on the music of the new style, and Sebastian's music fell into neglect.

But while the public forgot J.S. Bach, musicians of the late eighteenth century were more aware of Bach's music and its importance. We know that Amadeus Mozart, however incomplete his knowledge of Bach's work may have been, profoundly appreciated Sebastian's mastery.

Late in his all-too-short life, Mozart visited Leipzig, where, in 1789, he came across some of Bach's vocal music. An eye witness, Friedrich Rochlitz recalled:

On the initiative of the late Doles, then Cantor of the Thomas-Schule at Leipzig, the choir surprised Mozart with the performance of the double-choir motet "Singet dem Herrn," by Sebastian Bach. Mozart knew this master more by hearsay than by his works, which had become quite rare; certainly his motets, which had never been published, were completely unknown to him. Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: "What is this?" And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: "Now there is something one can learn from!" He was told that this school, in which Sebastian Bach had been Cantor, possessed the complete collection of his motets and preserved them as

a sort of sacred relic. "That's the spirit!" he cried. "Let's see them!" There was, however, no score of this work; so he had the parts given to him; and then it was for the silent observer a joy to see how eagerly Mozart sat himself down, with all the parts around him — in both hands, on his knees, and on the chairs next to him — and forgetting everything else, did not get up again until he had looked through everything else of Sebastian Bach's that was there.

Bach's influence on Mozart probably extended well beyond this issue of Mozart's use of the compositional techniques of canon and fugue. Bach scholar Robert Marshall, in his recent book *The Music of J.S. Bach* writes of "Bach the progressive," and argues a convincing case for "Bach's direct and critical influence on the formulation of the High Classic style of Mozart and Haydn." Challenging the conventional view that Bach's music stands as "the culmination of an era" and as "a terminal point" in the history of music, Marshall correctly observes that such a view is incomplete. Bach, unquestionably, had a strongly independent nature, but the depth of Bach's artistry and his practical nature would have precluded a complete abandonment of concern for changing musical style in his own time, as conventional thinking sometimes assumes. Marshall has examined Bach's works for those elements that reflect Bach's changing artistry in reaction

to or in sympathy with the changing taste of his time. Bach did compose in the new "galant" style. Encyclopedic works like the *B Minor Mass* and the *Goldberg Variations* include music reflecting both old and newer musical conventions. Further study will be needed, however, before much can be said regarding what Bach's more progressive tendencies meant to Mozart. Given Mozart's remarkable gifts of perception, the acute interest he displayed for old Bach's music during his visits to Baron von Swieten and his visit to Leipzig must have extended well beyond the study of counterpoint.

The way in which Bach and Mozart's music complement one another is one of the joys found in the programs of the Carmel Bach Festival. The Swiss theologian (and Mozart enthusiast) Karl Barth once observed "It may or may not be the case that when the angels make music in praise of God they play Bach; but I am sure that when they are by themselves they play Mozart — and then God, too, is especially eager to listen in." We are fortunate indeed, in this year's festival, to have such a generous measure of heavenly music!

— John Hajdu Heyer



In Memoriam



RUTH PHILLIPS FENTON

*Carmel Bach Festival Board Member
1970 - 1990*

During the years of her association with the Carmel Bach Festival, both as a member of the Board of Directors and President of the Festival, Ruth Fenton's devotion to the music, her support of the Maestro, and her concern for the performing musicians have been inspiring factors in the evolution of the Festival from its early days to the present and into the future. For these contributions all of us are most grateful.

— Arnold Manor



ANGIE MACHADO

*Carmel Bach Festival Choral Assistant
1946-1962*

This petite bundle of musicianship was a royal figure in the music world of the Monterey Peninsula. Her skills and devotion involved every musical portion of the Monterey Peninsula, not least of these was the Carmel Bach Festival. In the early days of the Festival she was indeed one of the important elements when she trained and directed the chorus. There will not be another like Angie Machado along soon.

— Arnold Manor



MICHEL MACKAY

*Carmel Bach Festival Secretary
1959 - 1969*

Michel MacKay passed away at Mt. Angel, Oregon, on February 13, 1991. She had suffered with diabetes for some years. Michel became executive secretary of the Carmel Bach Festival after Dene Denny passed away in September 1959. She worked devotedly and enthusiastically in that capacity through 1969, when she and her husband, Alastair, went to Oregon. Later Michel founded the Abbey Bach Festival at Mt. Angel. She was proud of this thriving three-day festival. It gave her great joy. Her appreciation of, and dedication to music, especially Bach, is treasured. Mike will be lovingly remembered.

— Dorelee Landon Castello,
niece of Dene Denny

LUDWIG ALTMAN

*Carmel Bach Festival Organist,
1950 - 1965*

Ludwig Altman, who died on November 27, 1990 at 80, was the San Francisco Symphony's organist for 33 years, appointed to that position in 1937 by then-Music Director Pierre Monteux. Altman also had a remarkable record of service with other distinguished institutions: organist of Temple Emanu-El for 50 years, Palace of the Legion of Honor for 33 years, the Ninth Church of Christ, Scientist for 32 years and the Carmel Bach Festival for 17 years. Born in Breslau, Germany and educated at the Universities of Breslau and Berlin, he left his native country in 1936 to escape Nazi persecution. He was a noted scholar as well as a performer, the editor of Mendelssohn's manuscripts of organ music, of Beethoven's organ works and of works for organ by C. P. E. Bach. He held an honorary doctorate from the University of San Francisco, was himself a composer of liturgical music and gave concerts in Europe every summer.

— Katherine Cummins,
San Francisco Symphony Publication
Department

RUTH ALDERSON ASHCROFT

Ruth Ashcroft was a devoted Festival volunteer and patron for many years. She organized the Donors' Teas and produced a benefit book of recipes as well as helping with the Mission banners. She was a unique lady.

RICHARD BRACE

Husband of Louise Brace who has been volunteer in charge of robes for the Mission Concert for many years, Richard Brace assisted his wife and was an avid supporter of the Festival. His warm smile and lively mind will be sorely missed.

G. E. "Jake" JACOBSEN

*Carmel Bach Festival Chorus Member
1964 - 1990*

Gale Edward Jacobsen sang bass in the Bach Festival Chorus for a total of 22 years. He was active in the music community performing (trumpet) and promoting Dixieland jazz. Professionally, he was a respected dentist in Monterey.

— Eleanor Avila

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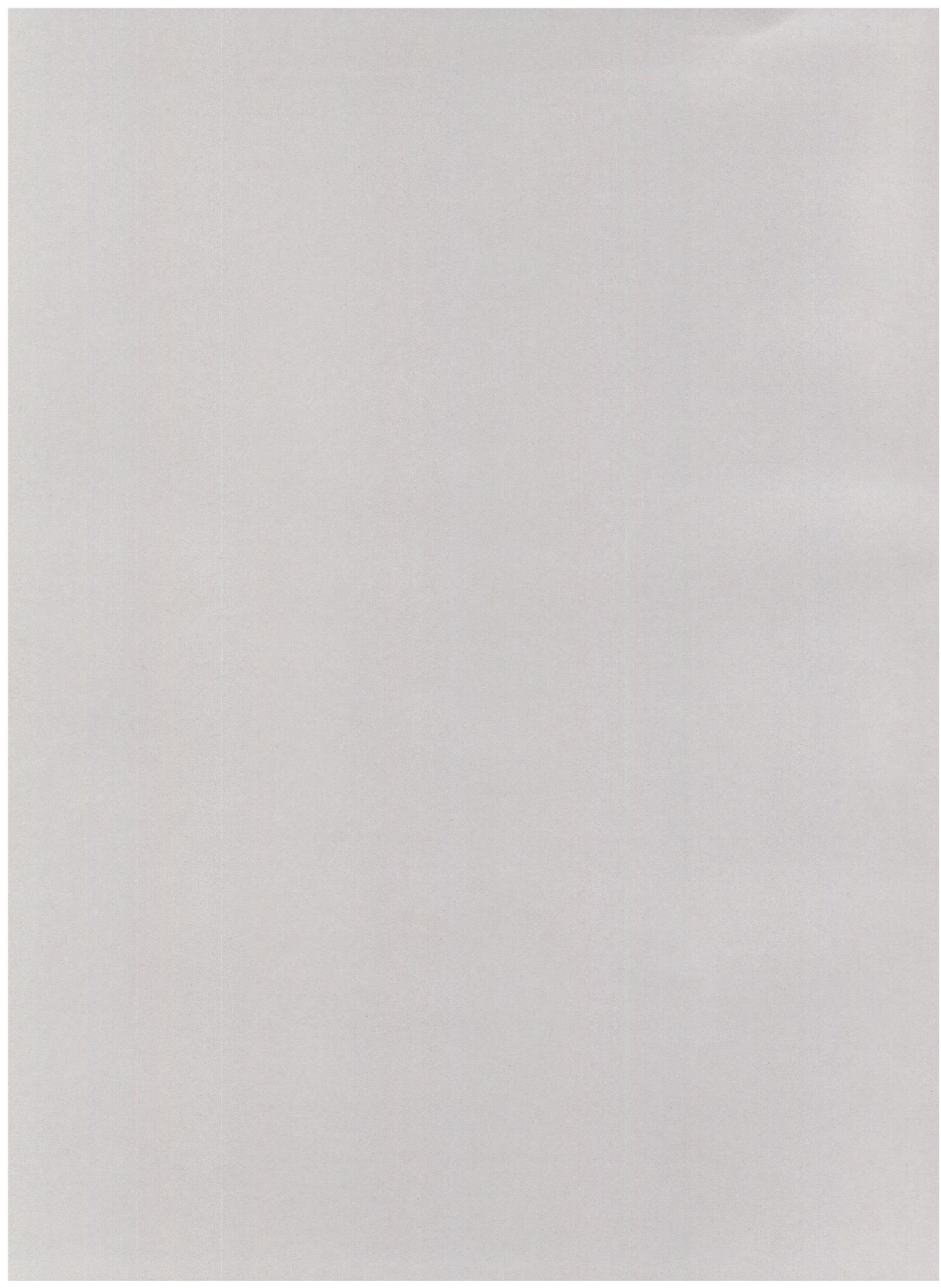


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Carmel Bach Festival 1991
54th Season Program



Monday Concert

July 15, 22, 29, 8 p.m., Sunset Center Theater

This concert is dedicated to the memory of Ruth Phillips Fenton

I. Cantata, BWV 214, "Tönet, ihr Pauken!" Johann Sebastian Bach
1685-1750

Chorus
Recitative (tenor)
Aria (soprano I)
Recitative (soprano I)
Aria (soprano II)
Recitative (soprano II)
Aria (bass)
Recitative (bass)
Chorus

Rachel Rosales, *soprano I*, Diane Thomas, *soprano II*,
David Gordon, *tenor*, John Ostendorf, *baritone*

Festival Chorale, Chorus and Orchestra

II. Concerto for three harpsichords in d, BWV 1063 J.S. Bach

(Allegro)
Alla Siciliana
Allegro

James Richman, Timothy Bach, John Toenjes, *harpsichords*

INTERMISSION

III. Concerto No. 2 in E-flat for horn and orchestra, K.417 Wolfgang Amadeus Mozart
1756-1791

Allegro maestoso
Andante
Rondo

Glen Swarts, *French horn*

Festival Orchestra

IV. Vesperae solennes de confessore, K. 339 W.A. Mozart

Dixit Dominus
Confitebor
Beatus vir
Laudate pueri
Laudate Dominum
Magnificat

Kay Paschal, *soprano*, Catherine Keen, *mezzo-soprano*
Carl Halvorson, *tenor*, Norman Andersson, *bass*

Festival Chorale, Chorus and Orchestra

This concert will be broadcast live on KUSP-89 FM on Monday, July 15.

Monday Concert

Program Notes

I. Cantata BWV 214, "Tönet, ihr Pauken!" J.S. Bach

Bach aficionados will recognize much of the music of Bach's *dramma per musica*, *Cantata 214*, through Bach's use of its music in another great work, the *Christmas Oratorio*. *Tönet, ihr Pauken!* came first, when for the December 8, 1733 birthday of the Queen of Poland and countess of Saxony, Maria Josepha, Bach composed and conducted his Leipzig *Collegium musicum* in this festive work. He later adapted the two choruses and the alto and bass arias for his equally joyous oratorio for Christmas.

The opening movement, a song of celebratory rejoicing, presents a setting of simple poetry in vivid orchestral treatment. This brilliant movement yields to a series of recitatives and arias. To reflect the rich symbolism of classic mythology that is typical of his homage-cantatas, Bach ascribed a mythical figure to the movements that follow: the opening recitative to Irene, goddess of peace; the first aria to Bellona, goddess of war; the second to Pallas (Athena), goddess of wisdom; and the last to Fama, goddess of fame. The final chorale reflects on the joys of subjugation to the honored queen.

Bach composed *Tönet, ihr Pauken!* at a time when he was actively seeking favor from Frederick Augustus II in the form of a court title. There can be little doubt that Bach made exceptional effort to impress the king and the queen with the musical opulence of his festive cantata.

Translation Chorus

Tönet, ihr Pauken!
Erschallet, Trompeten!
Klingenden Saiten,
Erfüllet die Luft!
Singet itzt Lieder,
Ihr munt'ren Poeten.
Königin lebe!
Wird fröhlich geruft.
Königin lebe!
Dies wünschet der Sachse,
Königen lebe und blühe
und wachse!

Sound, ye drums!
Ring out, trumpets!
Sonorous strings,
fill the air!
Sing now songs,
ye blithe poets,
May the Queen live!
this the Saxons desire,
May the Queen live and
bloom and thrive!

Recitative
Heut ist der Tag, wo jeder
sich erfreuen mag. Dies ist
der frohe Glanz der Königin
Geburtsfeststunden, die Polen,
Sachsen und uns ganz
in grösste Lust und Glück
erfunden.
Mein Ölbaum krieget so Saft
als fetter Raum. Es zeigt
noch keine Blätter;
Mich schreckt kein Sturm,
Blitz, trübe Wolken, düstre
Wetter:

Recitative
Today is the day when all
may rejoice, This is the glad
brilliance of the Queen's
birthday celebrations, in
which Poles,
Saxons and we ourselves
are all found
in greatest delight and
happiness.
My olive tree obtains as
much sap
as there is rich space.

It displays as yet no faded
leaves; no storm affrights me,
no lightning, sinister clouds,
gloomy weather.

Aria
Blast die wohlgegriff'nen
Flöten,
Dass Feind, Lilien, Mond
erröten,
Schallt mit jachzendem
Gesäng!
Tönt mit eurem Waffenklang!
Dieses Fest erfordert
Frauden,
Die so Geist als Sinnen weiden.

Recitative
Mein knallendes Metall
der in die Luft erbebenden
Kartauen,
der frohe Schall, das
angenehme
Schauen; die Lust, die
Sachsen itzt
empfind't, rührt vieler
Menschen
Sinnen. Mein schimmerndes
Gewebr,
nebst meiner Söhne
gleichen Schritten
und ihre heldenmäss'ge Sitten
vermehren immer mehr
und mehr
des heut'gen Tages süsse Freude.

Aria
Fromme Musen! Meine
Glieder!
Singt nicht längst bekannte
Lieder!
Dieser Tag sei eure Lust!
Füllt mit Freuden eure Brust!
Werft so Kiel als Schriften
nieder
Und erfreut euch dreimal
wieder!

Recitative
Uns're Königin im Lande,
Himmel zu uns sandte, Ister
die der
Musen Trost und Schutz.
Meine Pierinnen wissen,
die in Ehrfurcht ihren Saum
noch küssen, vor ihr stetes
Wohlergehn
Dank und Flicht und Ton
stets zu erhöb'n. Ja, sie
wünschen,
dass ihr Leben mögen lange
Lust uns geben.

Aria
Blow the well-held flutes,
so that the enemy, Lilies,
and moon
blush, peal with exulting
song!
Sound out with your
weapon-clang!
This festival demands joys,
which both spirit and
mind revel in.

Recitative
My crashing metal
of cannons shuddering in
the air,
the glad noise, the pleasing
sight; the delight which the
Saxons now
feel, stirs many men's minds.
My glittering weapon, along
with
my sons' measured tramp,
and their heroic ways
increase more and more
this day's sweet joy.

Aria
Worthy muses!
My associates!
Sing not long-known songs!
May this day be your
delight!
Fill with joy your breast!
Throw down your quill
and script
and enjoy yourselves
thrice anew!

Recitative
Our Queen of the land,
sent to us from heaven,
is the Muses' comfort and
protection.
My Pierides, (Muses)
who in awe yet kiss
her hem,
know how to give for
her constant
prosperity thanks and
duty and sound. Yea, they
wish that her life may
long give delight to us.

Monday Concert

Aria

*Kron' und Preis gerkrönter
Damen,
Königen! mit deinem
Namen
Füll ich diesen Kreis der
Welt.
Was der Tugend stets gefällt,
Und was nur Heldinnen
haben,
Sein dir angebor'ne Gaben.*

Recitative

*So dringe in das weite
Erdenrund
mein von der Königin
erfüllter Mund!
Ihr Ruhm soll bis zum Axen
des schön gesternten
Himmels wachsen,
die Königin der Sachsen and
der Polen
sei stets des Himmels Schutz
empfohlen. So stärkt durch
sie
der Pol so vieler Untertanen*

Chorus

*Blühet, ihr Linden in
Sachsen, wie Zedern!
Schallet mit Waffen und
Wagen und Rädern!
Singet ihr Musen, mit
völligem Klang!
Fröhliche Stunden!
ihr freudigen Zeiten!
Gönnt uns noch öfters
die güldenenen Freuden:
Königin lebe,
ja lebe noch lang!*

II. Concerto for three harpsichords in d, BWV 1063

J. S. Bach

While it is inaccurate to state that J. S. Bach invented the keyboard concerto, as one occasionally reads, there is no argument that the genre received its principal initial impetus from Bach's harpsichord concertos. Bach's motivations may have been more practical than visionary, for his *Collegium musicum* in Leipzig, which boasted a fine string orchestra and an excellent collection of keyboard instruments, offered resources that invited compositions for keyboards and orchestra. In addition to the keyboard skills of its leader, the *Collegium musicum* enjoyed the virtuosity of Bach's sons: Sebastian, Wilhelm Friedmann, and Carl Philip Emanuel may well have been soloists for the first performance of this concerto for three harpsichords in 1733.

Many of Bach's concertos are reworkings of earlier compositions of his own or of works by other composers, but the source of this d minor concerto, if one existed, remains unknown. The first two movements of the concerto

Aria

*Crown and prize of
royal ladies,
O Queen! with your name
I fill this orbit of the world.
Whatever is always pleasing
to virtue,
and what only heroines
know,
may they be your
inborn gifts.*

Recitative

*So may my voice penetrate
through the wide world,
extolling the Queen!
Her renown shall grow
to the axle of the beauti-
fully star-decked heavens,
May the Queen of the
Saxons and Poles
be always commended
to heaven's
protection. So strengthen
through her the
pole of so many subjects'*

Chorus

*Long may the lindens of
Sax'ny here flourish!
Long may she warriors
invincible nourish!
Sing out, ye Muses,
your full-throated song!
Season of gladness, in
joyfulness passing,
Grant us for years to
come happiness lasting!
Hail to our sovereign!
life happy and long!*

bear strong resemblances to concertos of Vivaldi, whom Bach so much admired. The finale, however, with its fugal construction, is more northern in style. It unfolds with brilliant counterpoint interspersed with bravura passages for all three soloists.

III. Concerto No. 2 for horn and orchestra in E flat, K. 417

W. A. Mozart

Of Mozart's four concertos for horn, *Concerto No. 2 in E-flat* was the first to be written. Research has now established that the so-called first horn concerto came from Mozart's last year, 1791. Mozart composed this "second concerto" in 1783 for Joseph Leutgeb, an old Salzburg friend who had become a Viennese cheesemonger. Leutgeb must have played the horn quite proficiently, for it must be remembered that the concertos were composed for the "natural horn," the valve system having not yet been invented. Thus these concertos offer a technical challenge of no modest proportions. But beyond his assumed performing skill, Leutgeb is remembered primarily as the butt of Mozart's jokes. Mozart once confessed "I can never resist making a fool of Leutgeb," and accordingly the autograph score of this concerto bears the inscription "W. A. Mozart took pity on Leutgeb, ass, ox and fool, in Vienna on March 27, 1783."

The concerto's three movements follow a pattern typical of Mozart's horn concertos. The first movement is a sonata form in which Mozart seems to take special delight in making playful changes to the structure. In the *Andante* we find both serenity and a musing character with an occasional dramatic turn. The finale is a brilliant rondo à la chasse with hunting fanfares in a more popular, folk-like vein.

IV. Vesperae solennes de confessore, K. 339

W. A. Mozart

The *Solemn Vespers of the Holy Confessor* date from 1780, Mozart's last year in the service of the Archbishop of Salzburg. The work forms the second of the young composer's two settings of the Vespers service, and it reflects a substantially greater artistic achievement than the earlier setting.

In these Vespers Mozart presented his most expressive church music to date. The *Kyrie in d* that opens tomorrow evening's program, composed the following year, represents yet another leap forward. Indeed, it seems that the individualistic style of this music was among the considerations that provoked the Archbishop's disapproval of the extraordinary young musician in his employment, and thus Mozart was soon to be off to Vienna.

The Vespers' movements are characterized by contrast: initially, Mozart sets out five contrasting keys (C, E-flat, G, d minor, and F). The Vespers are then highlighted by two exceptionally well crafted, but contrasting movements (1) the powerful and tightly knit fugue, *Laudate pueri*, and (2) the lovely soprano solo *Laudate Dominum*, a movement that Ivor Keys perceptively describes as manifesting a "quiet rapture." The entrance of the choir in the latter offers one of the most exquisite moments in all of Mozart's choral writing.

Monday Concert

Choristers, who love these pieces, must lament that Mozart wrote very little church music after this time: only the *Kyrie in d*, the *C minor Mass* associated with his marriage, and the *Requiem* and *Ave Verum Corpus* of his very last year would follow.

John Hajdu Heyer

Translation:

Dixit Dominus (Psalm 109)

The Lord said unto my Lord: "Sit at my right hand, until I make thine enemies thy footstool."

The Lord will send the scepter of thy strength out of Zion: rule then, in the midst of thy enemies.

Thy people will be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not change, "Thou art a priest forever after the order of Melchizedek."

The Lord at thy right hand will shatter kings in the day of his indignation.

He will execute judgment among the nations, he will fill them with corpses; he will wound the heads over many countries.

He will drink of the brook in the way: therefore He lifts up the head.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Confitebor (Psalm 110)

With all my heart I give thanks to the Lord in the gathering of the upright and in the congregation.

Great are the doings of the Lord, sought out by all who delight in them.

Majestic and glorious are His acts, and His righteousness stands forever.

He has made His wondrous deeds to be remembered, for the Lord is gracious and merciful.

He provides for those who revere Him and will remember His covenant forever.

His mighty deeds He made known to His people when He gave them the nations for their heritage.

The works of His hands are faithful and right and all His decrees are trustworthy.

They stand firm forever and ever, done in faithfulness and uprightness.

He sent His people redemption and commanded His covenant to be forever. Holy and awe-inspiring is His name.

For reverence of the Lord is the beginning of wisdom. There is insight in all who observe it. His praise is everlasting.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Beatus vir (Psalm 111)

Oh, the bliss of the man who reveres the Lord, who greatly delights in His ordinances!

His offspring shall be the mighty in the land: a blessing shall attend the race of the upright.

Wealth and riches are in his house, and his righteousness shall stand firm forever.

Light rises for the upright in times of darkness; gracious and merciful is the good man.

It is well with him who is generous and ready to lend, the man who conducts his business with fairness.

Such a man will never be laid low, for the just shall be held in remembrance forever.

He need never fear any evil report; his heart will remain firm, fully trusting in the Lord.

He will be joyful and unafraid while he looks upon his adversaries.

He distributes freely to the poor and his righteousness will stand firm forever; his horn mounts high in honor.

The wicked will see this with vexation; he will gnash his teeth, but he will disappear, and the hope of the wicked shall come to naught.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Laudate pueri (Psalm 112)

Praise the Lord, you servants of His, praise the Lord's name.

Blessed be the name of the Lord from now to all eternity and forever more!

From where the sun rises to where it sets the name of the Lord shall receive praise!

High above all nations is the Lord and His glory is exalted above the heavens.

Who is like the Lord our God, who is enthroned on high.

Who looks down upon the heavens and the earth?

He raises up the poor from the dust and lifts the needy out of the ash heap,

To have him sit by the side of princes, with the noblest of His people

He gives the barren wife a home to live in, now the joyous mother of children. Praise the Lord.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Laudate Dominum (Psalm 116)

Praise the Lord, all you nations! Laud Him all you peoples!

For his mercy toward us is great and the truth of the Lord is everlasting. Praise the Lord!

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Magnificat (St. Luke I, 46-55)

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Saviour.

For he hath regarded the low estate of his handmaiden: for, behold, from henceforth all generations shall call me blessed.

For he that is mighty hath done to me great things; and holy is his name.

And his mercy is on them that fear him from generation to generation.

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats and exalted them of low degree.

He hath filled the hungry with good things; and the rich he hath sent empty away.

He hath holpen his servant Israel, in remembrance of his mercy;

As he spake to our fathers, to Abraham, and to his seed forever.

Glory be to the Father and to the Son, and to the Holy Ghost, as it was in the beginning, is now and ever will be: world without end. Amen.

Tuesday Concert

July 16, 23, 30, 8 p.m., Sunset Center Theater

- I. Kyrie in d for chorus and orchestra, K. 341 Wolfgang Amadeus Mozart
1756-1791

Festival Chorale and Orchestra

- II. from *The Musical Offering*, BWV 1079 Johann Sebastian Bach
1685-1750

Trio Sonata for flute, violin and continuo

Largo
Allegro
Andante
Allegro

Damian Bursill-Hall, *flute*, Mark Volkert, *violin*
James Richman, *harpsichord*, Ruth Stienon, *cello*

Ricercare for string orchestra

Members of the Festival Orchestra

INTERMISSION

- III. Ballet, "*Les petits riens*" W.A. Mozart

Ouverture. Allegro
Largo
Gavotte
Andantino. Allegro
Larghetto
Gavotte joyeuse. Allegro
Adagio
(Senza indicazione di tempo)
Gavotte gracieuse
Pantomime
Passepied
Gavotte
Andante
Gavotte (Reprise)

Soloists in order of appearance: Ernesta Corvino, Thomas Baird,
Catherine Turocy, Andra Corvina, Hugh Murphy, Elizabeth Du Val
Choreographer: Catherine Turocy

Festival Orchestra

- IV. Concerto for piano and orchestra in c, K. 491 W.A. Mozart

Allegro
Larghetto
Allegretto

Jeffrey Swann, *piano*, *Festival Orchestra*

Steinway piano provided by Abinante's Music Store.

This concert will be broadcast live on KUSP-89 FM on Tuesday, July 16.

*Mr. Swann's appearance is partially underwritten by Stahl Motor Company
representing Mercedes Benz on the Monterey Peninsula.*



Tuesday Concert

Program Notes

I. Kyrie in d, K. 341

W.A. Mozart

With Monday's performance of Mozart's *Vespers* and Wednesday evening's program in the Mission, the Festival this year presents a generous measure of Mozart's church music. This area of Mozart's work presents unusual problems for music scholars because the functions of church music in southern Germany and Austria were very much in a state of reform in the second half of the eighteenth century. The prevailing operatic style had invaded the church, leading to edicts from the Emperor and church officials imposing restrictions on the length, instrumentation, and technical difficulty of church music.

In Salzburg, as the Archbishop's organist and *Konzertmeister* Mozart's only official compositional responsibility was to write church music, and much of his sacred music comes from that time. The *Vespers* of Monday evening's program, composed in 1780, come from this period. But Mozart composed sacred music throughout his career: the earliest example is a setting of *God is our refuge* composed in England when Mozart was nine years old, and the last are the famous *Ave Verum Corpus* and the *Requiem*, which were composed in his last year.

The *Kyrie in d* comes from the last year Mozart was active as the Archbishop's employee, but it is thought to have been composed in Munich in the spring of 1781 just after Mozart completed *Idomeneo* and before he joined the Archbishop in Vienna for the celebration of the accession of the Emperor Joseph II. It would then be nearly two years before the composition of his next sacred work, the incomplete *Mass in c*. Curiously, this *Kyrie* also may represent the beginning of an incomplete mass. The movement presents a strikingly full orchestration (flutes, oboes, clarinets, and bassoons in pairs, four horns, two trumpets, timpani, strings and organ). The work reflects yet even greater compositional independence than most of the Salzburg sacred works. Its orchestration and its elegiac and stormy passages have more to do with the later sacred works, the *Requiem* in particular, than with the earlier works, such as the *Vespers*. Thus, if Mozart intended this work for use in Salzburg, its musical style would have irritated the Archbishop even more than Mozart's earlier sacred works, and therein may lie the reason for the lack of completion of the full mass. Fortunately, Mozart's independence from the musical shackles of his employer would soon be asserted.

II. Trio Sonata and *Ricercare* from

"The Musical Offering", BWV 1079

J. S. Bach

The Berlin journal, *Spenerische Zeitung* for May 11, 1747 reported:

"We hear from Potsdam that last Sunday (May 7) the famous Capellmeister from Leipzig, Mr. Bach, arrived with the intention of hearing the excellent Royal music at that place. In the evening... (when) His Majesty was informed that Capellmeister Bach had arrived at Potsdam... His August Self immediately gave orders that Bach be admitted, and went, at his entrance, to the so-called "forte and piano" condescending also to play, in person and without any preparation, a theme to be executed by Capellmeister Bach in a fugue.

"This (improvisation) was done so happily by the aforementioned Capellmeister that not only His Majesty was pleased to show his satisfaction thereat, but also all those present were seized with astonishment. Mr. Bach has found the subject propounded to him so exceedingly beautiful that he intends to set it down on paper in a regular fugue and have it engraved on copper."

In this little news clipping we have the external genesis of what we recognize as one of Bach's most remarkable achievements, his famous *Musical Offering*. As he said he would, Bach wrote out the fugue he played for Frederick, but in doing so he added no less than twelve additional compositions, had the entire set engraved at his own expense, and presented the work to Frederick the Great.

Frederick the Great was a well-trained flautist, and a composer himself. No second-rate musician, he developed a highly proficient flute technique under tutelage of the great Quantz, and was so dedicated to music that when his father forbade his activity, he conspired to flee for England. This effort was unsuccessful, and for his treachery his father imprisoned him and had one of his accomplices beheaded in Frederick's presence. But the determined Prussian's serious interest in music continued, and so did his flute lessons with the great Quantz. His strong knowledge of the art undoubtedly provided for a stimulating conversation between the elder Bach and Frederick upon their meeting in 1747. Frederick was 27 years younger than Sebastian Bach. This trio sonata reflects the newer style which was cultivated at Frederick's court by Frederick himself, in his compositions, by Bach's own son, Karl Philipp Emanuel, and the other important musicians of that court.

The trio sonata had flourished as the most common type of Baroque chamber music. Written in three parts with two upper lines and continuo, a trio sonata requires four players, a point that sometimes confuses students of music. Bach placed this trio sonata in the middle of *The Musical Offering*, with an even number of movements on each side. This trio sonata is unquestionably Bach's greatest composition in this form. The piece, with the inclusion of the flute, and with its implicit and explicit statements of Frederick's musical theme, more perhaps than the others in the set, must have been intended to please the flute-playing King.

The *Ricercare* is a fugue that concludes the collection called the *Musical Offering*. The reason for Bach's calling it by the outdated term "*ricercare*" has been a topic of extensive scholarly debate and speculation. The movement manifests a sublime loveliness that belies its phenomenal complexity. It includes a full fugal exposition of six voices, six additional presentations of the subject, and it develops many of the same musical ideas presented in the opening *ricercare*. Near the end of this extraordinary piece, hidden away in the upper two voices, the pitch sequence Bb A C B natural (BACH) unobtrusively adds Bach's musical signature to the astonishing *Musical Offering* Bach presented to Frederick the Great.

III. Notes on Pre-Romantic Ballet

Baroque ballet has its own unique vocabulary of movement and expressivity. Among its characteristics are a relaxed foot,

Tuesday Concert

90-degree turnout of the legs, vertical carriage of the body, ornamental hand gestures, the use of complex floor patterns, and the close interplay between music and movement. Later ballet uses the five positions of the Baroque, as well as some step names which have had their original meanings changed. By the final quarter of the seventeenth century, Baroque dance had reached a plateau of perfection. It was no longer merely a decorative addition to the musical entertainment, but rather served as a vehicle to the action. Equally, in Baroque theater, music never served only as an accompaniment for the dance — the two art forms were inseparable.

A complex and exact notation for this dance system was invented by Pierre Beauchamp in the second half of the seventeenth century, at the urging of Louis XIV, and one of the chief sources of dance notations was published by Raoul-Auger Feuillet in Paris in the year 1700. This notation records the step units, floor patterns, and the correlation between music and dance measures. Although descriptions of hand gestures exist, and a notation for them is used in the system, extant dances are rarely notated with the corresponding hand gestures; consequently, today's reconstructor must choreograph these gestures into the dances. Theatrical dance, which employs phrasing, contrasts in dynamics, and stylized gestures in the development of a character, calls even more directly upon the reconstructor's talents both as choreographer and dramatist.

Towards the end of the eighteenth century the dance technique became more exaggerated. What was used earlier as an accent to the choreography became the norm. The feet were more turned out and pointed. Dancers began to rise to the tips of their toes to highlight the end of a phrase. The foot which formerly beat the ankle as an ornament to a step was now regularly beating the calf and knee as well. The arms and the legs were carried in the higher, broader positions that one generally associates with classical ballet. The attitude took on a new importance and was relied upon to convey a state of mind or emotion. Although the panniers and full skirts were not discarded until after the French Revolution, the heeled shoes for the women's footwear were replaced by softer slippers by at least 1780.

To those who have studied the period ballroom dance treatises of Rameau and Tomlinson, I would like to note that my choreography for the arms and attitudes of the body are drawn from the acting treatises as well as the theatrical dance treatises of the period, including works of Magri, Ferrere, Bari and Riccoboni. These clearly define and distinguish the differences in the use of the body on stage as opposed to in the ballroom. In general, the stage calls for the grander and more exaggerated gesture, much as public speaking does in comparison with conversation.

Ballet, "*Les petits riens*"

"*Les petits riens*" was premiered at the Paris Opera on June 11, 1778 with choreography by Jean Georges Noverre. It was danced by the leading ballerinas of the day, Mesdemoiselles Guimard and Allard and their partners, the famous Messieurs Vestris and d'Auberval. Only the description of Noverre's choreography survives, as now quoted from the contemporary description in the Journal

de Paris:

The Ballet is written in three episodic and almost entirely separate scenes. The first is purely anacreonic in character: Amour has fallen in a trap and is imprisoned in a cage. In the second scene there is a game of blindman's bluff. The final scene depicts the knavery of Amour, who, to a couple of shepherdesses introduces a third one who is disguised as a shepherd. The two shepherdesses fall in love with the supposed shepherd, who finally uncovers her breast to prove the mistake.

I have used the above description as a basis for the plot of the ballet and have embellished the story as one might imagine a Mozart comic opera to be embellished. Instead of treating the three scenes described above as self-contained, I have created a unified scenario. Minor characters emerge to add to the dramatic tension and to contribute to the happy resolution of the lovers' conflicts. I have set the ballet in a drawing room. The basis of my choreography comes from descriptions of this genre left to us by Noverre, Salle, Weaver, Lambranzi and Prevost.

Catherine Turocy

IV. Concerto for piano and orchestra in c, K. 491 W.A. Mozart

Mozart's *Piano Concerto in c minor* comes from that fruitful time in Mozart's career when he was at work on his opera *The Marriage of Figaro*. He completed the concerto on March 24, 1786, only 22 days after he had completed the *Piano Concerto in A major*, K. 488. Figaro's completion followed by only five weeks, on April 29. Thus in these works we find a vivid testimony to Mozart's astounding facility at composition.

In his book *Mozart: His Character, His Work*, the late Alfred Einstein notes the forward-looking qualities of this concerto.

"This c minor concerto is a little Beethovenish; at least Beethoven admired it, and paid a certain homage to it in his own c-minor concerto (No. 3)... It is symphonic rather than simply in dialogue form, and the use of the richest orchestration Mozart had ever employed in a concerto — including both oboes and clarinets and with the wind instruments, both soli and as a body, taking a more prominent part than ever — is only external evidence of this fact. The passion in the work is deeper. Its affirmations of the key — all the modulations, no matter how far they wander, seem only to confirm the principal key — are more inevitable, more inexorable."

It may have been the motivic treatment found in the first movement that Beethoven found to be of great interest. In the second movement we find a *rondo*. The material, first stated by winds, is then elaborated by the piano and the strings. The finale, a theme and variations, presents double variations in that the repeat of each strain presents further elaboration of the theme.

John Hajdu Heyer

Wednesday Concert

July 17, 24, 31, 9 p.m., Carmel Mission Basilica

FOUNDERS' MEMORIAL CONCERT
Mozart at the Mission
Music of Wolfgang Amadeus Mozart, 1756-1791

Sandor Salgo, *Conductor*
Priscilla Salgo, *Assistant Conductor*
Festival Chorale and Orchestra

Processional

I. Motet, *Ave, verum corpus*, (Hail, true body of Christ), K. 618

II. *Andante* for flute and orchestra in C, K. 315

Damian Bursill-Hall, *flute*

III. *Andante* for mechanical organ in F, K. 616

Ken Ahrens, *organ*

IV. Motet, *Exsultate, jubilate*, K. 165

Aria: *Exsultate, jubilate* (Rejoice, be jubilant)

Recitative: *Fulget amica dies* (The lovely day glows bright)

Aria: *Tu virginum corona* (Thou crown of virgins)

Aria: *Alleluia*

Kay Paschal, *soprano*

V. *Adagio* for violin and orchestra in E, K. 261

Mark Volkert, *violin*

VI. Mass in c, K. 427 ("The Great")

Kyrie (Lord, have mercy)

Gloria

Gloria in excelsis (Glory to God in the highest)

Laudamus te (We praise Thee), *soprano solo*

Gratias agimus tibi (We give thanks to Thee)

Domine Deus (Lord God), *duet for two sopranos*

Qui tollis (Thou who takest away the sins)

Quoniam (For Thou only art holy), *trio for two sopranos and tenor*

Jesu Christe—Cum Sancto Spiritu (Jesus Christ, with the Holy Spirit)

Sanctus (Holy, holy, holy)

Benedictus (Blessed is he), *solo quartet*

Kay Paschal, *soprano*, Rachel Rosales, *soprano*

Carl Halvorson, *tenor*; Norman Andersson, *bass*

VII. Recessionals

March in E-flat, from K. 621

Te Deum laudamus (We praise Thee O God)

Gregorian Chant

Patrons are requested to refrain from applause.

This concert will be broadcast live on KUSP-89 FM on Wednesday, July 17.

Wednesday Concert

Program Notes

I. As the bicentennial of Mozart's death focuses attention on works from the composer's final year (such as *The Magic Flute*, heard in the Saturday concerts), the 1991 Founders' Memorial Concert fittingly begins with Mozart's last completed sacred work, the sublime and jewel-like motet, *Ave, verum corpus*.

It was written in June of 1791 while Mozart was in Baden, a spa town near Vienna, visiting his wife, whose ill-health had brought her there to take the waters. The motet was a gift for Anton Stoll, a family friend who was organist and choirmaster in Baden, perhaps for the Feast of Corpus Christi, which celebrates the sacrament of Holy Communion. The motet is unsurpassed in its artful simplicity and eloquent devotion.

II. While visiting Mannheim in 1778 (where he was astonished at the virtuosity of its famed orchestra), Mozart received a commission to write several concertos and quartets for the wealthy amateur flutist Ferdinand de Jean. The composer failed to fulfill all of the commission, but did produce two concertos — one an arrangement of an earlier oboe concerto, the other the well-known *Concerto in G* (K. 313). The exquisite *Andante in C* for flute, while possibly an independent work, may have been intended as a replacement slow movement for the new concerto. Whatever the case, the *Andante* has shown lasting appeal as a concert piece, owing to the elegance of its melodic outpouring over the gentle murmurings and soft *pizzicati* (plucked string) notes of the orchestra.

III. The *Andante in F* for mechanical organ is one of three Mozart pieces believed to have been commissioned by Count Josef Deym, owner of a Viennese wax museum and gallery that featured numerous mechanical curiosities. Such machines had been popular since the 1600s, and were usually operated by a clock mechanism (hence the frequently-heard term "musical clock") turning a barrel arrayed with pins, which in turn controlled the sounding of small organ pipes.

In need of money, Mozart took the commission reluctantly, for he was not pleased with Count Deym's instrument; he complained in a letter to his wife that "it consists solely of little pipes, which sound too high-pitched and too childish for my taste." Nonetheless he achieved an enchanting outcome in the bell-like intricacies of the *Andante in F*. Composed in rondo form (A-B-A-C-A-B-A), the work is filled with elaborate passagework that must have had a dazzling effect, despite endless repetition, as performed by Deym's mechanical marvel.

IV. The celebrated soprano motet *Exsultate, jubilate* was composed by the 17-year-old Mozart in 1773 in Milan (an Austrian city at the time), where the young composer was fulfilling his commission for the opera *Lucio Silla*. A dazzling coloratura showpiece, the motet was written for the soprano castrato Venanzio Rauzzini, the star of the opera, and was performed at the Church of the Theatine on January 17. The work is in the form of a three-movement cantata, with two virtuosic outer arias separated by an expressive *Andante*.

V. Correspondence between Mozart and his father indicates that the *Adagio in E* for violin and orchestra is one of three independent movements written for the Salzburg concertmaster Antonio Brunetti. Composed in 1776, the *Adagio* is thought to have been written as a replacement for the slow movement

of the A major concerto (K. 219), whose *Adagio* Brunetti evidently thought too "artificial." This replacement begins in a lovely *cantabile* fashion that soon yields to more complex and chromatic writing. It is interesting to note that this *Adagio* was later adapted (whether by Mozart himself is uncertain) for a "musical clock" now housed in a Leipzig collection.

VI. Mozart's "*Great C Minor Mass*," though unfinished, has been justly described as the greatest mass setting composed between Bach's *Mass in B Minor* and Beethoven's *Missa Solemnis*. The circumstances surrounding its composition (and its lack of completion) remain somewhat of a puzzle. Mozart had left the employ of the Archbishop of Salzburg in 1781 and hence had no official reason to compose a new liturgical work. Yet he makes mention of a half-finished mass in a letter to his father in January of 1783, speaking of a "promise in my heart of hearts" and adding that the work to be finished "is the best proof that I really made the promise." This promise appears to relate to his new wife, Constanze, and the fact that he had married her despite his father's opposition. The mass may have been meant to prove the composer's good intentions both to please his father and to honor his wife, by bringing her to Salzburg to meet the elder Mozart and make peace with his family.

Despite its being incomplete, Mozart did perform the mass at the St. Peter's Church in Salzburg on October 26, 1783. (How the missing portions were substituted for remains unknown.) Constanze is said to have sung the first soprano part, which was evidently written especially for her. The technically exacting, almost operatic demands of this part can only cause one to wonder about her reportedly modest vocal abilities—or her husband's assessment of them.

Only the movements actually completed by Mozart — the *Kyrie*, *Gloria*, *Sanctus*, and *Benedictus* — are performed here, in the edition by the distinguished Mozart scholar H.C. Robbins Landon. (The incomplete *Credo* will be omitted; the *Agnus Dei* was never composed.) In addition to its immense scale, the work differs from Mozart's earlier masses both in character and in form, and reflects the composer's newfound acquaintance with the music of Bach and Handel. It exhibits the formal principles of the old-fashioned Baroque mass (as in Bach's *B Minor*), in which the various textual portions of each movement are set as separate "numbers"—arias, duets, choruses, etc.—rather than as a continuous whole as had become the later fashion.

Further evidence of Baroque inspiration can be found in the grand double choruses of the *Qui tollis* (reminiscent of portions of Handel's *Israel in Egypt*) and the *Sanctus*. Renewed interest in Baroque-style counterpoint is displayed in the strict fugue of the *Cum Sancto Spiritu* and the elaborate double-fugue of the *Osanna* setting (in the *Sanctus* and *Benedictus*). Yet the solo sections display a very different, more modern character, as in the coloratura display of the *Laudamus te* and the elaborate trio of the *Quoniam*. Indeed this mass has sometimes been criticized for its lack of stylistic unity. Yet it remains a towering testament to the versatility of Mozart's genius, ranking with the *Requiem* as one of his great unfinished masterpieces.

Clifford Cranna

Thursday Concert

July 18, 25, August 1, 8 p.m. Sunset Center Theater

SOLOISTS' NIGHT

I. Solo Ballet to Suite No. 3 in D, BWV 1068 Johann Sebastian Bach
1685-1750

Overture
Air
Gavottes I and II
Bourrée
Gigue

Catherine Turocy

Members of the Festival Orchestra
Sandor Salgo, conductor

II. Concerto for oboe and string orchestra Mark Volkert

Allegro furioso
Recitative. Chorale

Robert Morgan, oboe

Members of the Festival Orchestra
Mark Volkert, conductor

INTERMISSION

III. from *The Well-tempered Clavier* J.S. Bach

Prelude and Fugue in f-sharp, Book II
Prelude and Fugue in b, Book I
Prelude and Fugue in A, Book II

Jeffrey Swann, piano

IV. Dances from the *Commedia dell'Arte* Gregorio Lambranzi
published 1716

Parade - "Vaghe Stelle" (Cavalli)
Harlequin and Columbine - Thomas Baird and Catherine Turocy
The Blindfolded Juggler - Catherine Turocy and Elizabeth Du Val
Mezzetino - Andra Corvino
Scaramuccia - Thomas Baird and Elizabeth Du Val
The Tennis Dance - Elizabeth Du Val, Hugh Murphy and Thomas Baird
Pierrot - Andra Corvino
Pulcinella - Ernesta Corvino, Elizabeth Du Val, Hugh Murphy
Peasant-in-the-basket - Hugh Murphy
A Venetian Night - Elizabeth Du Val, Hugh Murphy and company
The Three-legged Dance - Ernesta Corvino
Finale

James Richman, harpsichord

Steinway piano courtesy of Abinante's Music Store

This concert will be broadcast live on KUSP-89 FM on Thursday, July 18.

Thursday Concert

Program Notes

I. Solo Ballet Suite to No. 3 in D, BWV 1068

J. S. Bach

As he does in his other three surviving works in this genre, Bach does not title this work "suite," but rather *Overture*, allowing the dominating opening movement to provide the title for the work. Of Bach's four orchestral suites, the *Suite in D* stands alone in several respects. It has the fewest number of movements, and it contains the only movement in the Italian style of Vivaldi in its well known and much loved *Air*.

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster fugal sections), this work proceeds to the *Air* and then to a series of dance movements. The *Air* became one of Bach's best known compositions through its popularization by the violinist Fritz Kreisler, who used the piece in a transcription on the G string of the violin, thereby lending the melody a name that, of course, did not originate with Bach. The four dance movements that complete the suite begin with two gavottes: the first is played followed by the second, after which we hear a reprise of the first. The *Bourrée* is characterized as a dance that is similar to, but faster than a gavotte. *Gigue* presents a virtuosic display piece that is not entirely characteristic of the dance type: most giges leap about, while here the melodic motion is smoother.

John Hajdu Heyer

Notes on the choreography

The choreography for this suite is meant to answer that often asked question: "If Bach's music were danced, what would it look like?" In my original choreography I use the overture as an entrance for the solo dancer. The *Air* conjures up the ethereal and soulful aspects of the muse of the Dance, Tersichore. The almost comic nature of Gavottes I and II recall a coquettish performer trying to convince her love to stay in his seat so she can finish her dance. The fast tempos of the *Bourrée* and *Gigue* express the sheer joy of dancing.

Catherine Turocy

II. Concerto for oboe and string orchestra

Mark Volkert

Mark Volkert composed his oboe concerto in 1984 and revised it in 1990. He has kindly furnished us with the following notes concerning it.

J.H.H.

I agree with those musicians who feel that the history of western music can be traced as a natural continuum; that composers have always been influenced by what has come before. The influence may take the form of "borrowing" some of the musical thoughts of others, or simply expanding on the musical vocabulary of another composer. For example, musical antecedents

for Schönberg's "Method of composing with twelve tones" can be found in Wagner's *Tristan* and Strauss's *Zarathustra*, both of which contain motives using all twelve half steps in a non-recurring sequence. The harmonic language of Stravinsky's *Rite of Spring* can be shown to be only one small step beyond Rimsky-Korsakov and Mussorgsky.

While my own compositional efforts do not begin to approach the magnitude of the above mentioned giants, in my *Concerto for oboe and string orchestra*, I have drawn on several eighteenth-century devices in writing the work. The instrumentation of the concerto is typical of the Baroque era, and I make use of the contrasting "concertino" (a small group of solo instruments) and "ripieno" (the full complement of players).

The most organic link to the early eighteenth century, however, is the use of Nicolai's chorale melody *Wie schön leuchtet der Morgenstern*, which was used so magnificently by J. S. Bach in his cantata of that name, BWV 1. The two main themes in the first movement of the concerto are altered fragments of the "Morgenstern" melody. The first extended statement of the well-known tune comes in the middle of the movement and serves as an ornamented cadenza for the solo oboe. The second movement is in two parts, the first being a "*recitativo accompagnato*" (accompanied recitative) in which an elaborated version of the chorale tune and motivic elements from the first movement are "discussed" by the players, and the second part being an expanded statement of the "Morgenstern" chorale melody.

I hope I have composed a piece that is satisfying to both performer and listener. I want to thank Donald Leake, M. D. for encouraging me to write the concerto, and to Maestro Salgo for the opportunity to perform it.

III. from *The Well-tempered Clavier*

J. S. Bach

Bach's collections of 48 preludes and fugues, known as *The Well-tempered Clavier*, occupied him through much of his mature creative years. The autograph of Book I is dated 1722 on the cover page and 1732 at the end, though many doubt the implication of the later date. Bach continued his activity with Book II, which seems to have occupied him from 1738 through 1742. Thus Mr. Swann's selections provide compositions spanning two decades of Bach's prelude and fugue writing.

The *Prelude and Fugue in f-sharp* from Book II presents a prelude in triple time and a buoyant triple fugue for three voices. The *b minor prelude* from Book I, unlike any other prelude in Book I, is binary, i.e. in two parts with each section to be repeated. The four-voice fugue, which is the last movement of Book I, develops a highly chromatic subject. The subject is akin to music that is associated with sorrow or distress in the sacred works, and Spitta found the subject

Thursday Concert

to be one representing “almost unendurable suffering.” The *A major prelude* from Book I presents a movement that might be termed a three-part invention, or perhaps a miniature triple fugue. The fugue proper, for three voices an in 9/8 meter, develops a subject that is rich with rhythmic ambiguity.

John Hajdu Heyer

IV. Dances from the *Commedia dell'Arte*

This is a group of dances based on descriptions to be found in Gregorio Lambranzi's book, *The New and Curious School of Theatrical Dancing* (Nuremburg, 1716). This Venetian dancing master, who had settled in Germany after a successful performing career, called these dances the “people's delight” and intended that his book, describing many character dances in words and pictures, might be of inspiration to other dancing masters who were called upon to create dances for plays, operas, or other celebrations. Many of his themes are from the *commedia dell'arte* (“Italian comedy of the 16th to 18th centuries improvised from standardized situations and stock characters,” *Webster's Dictionary*). Lambranzi also provides the music for each dance at the top of the page.

This evening's collection of dances is largely from this work with the following exceptions: the Harlequin and Columbine suite consists of three reconstructed dances from various notations. The Harlequin's solo is danced to Lully's music from “*Le Bourgeois Gentilhomme*” and is taken from a manuscript of collected notations written down by Monsieur Desclan in 1748. The *sarabande* for Columbine is from Pecour's collection of dances published in 1704 in Paris. The duet is an adaptation of “The Richmond” composed by the English dancing master, Mr. Isaac and published in 1706. “Pierrot,” “A Venetian Night” and the Finale have been newly choreographed for this year's Carmel Bach Festival. Thomas Baird has choreographed “Pierrot” and the finale following comedic traditions of the past. I have provided the choreography of “A Venetian Night” which was inspired

by my trip to Venice and the acquisition of the masks for Truffaldino (the bird) and the lady's incognito black mask. “The Three-legged Dance” I choreographed based on a concept by Charles Garth, and all the other dances, following Lambranzi's suggestions.

A Short Guide to Characters

Harlequin: He is a faithful valet, naive and child-like in nature; very agile and at times graceful in his motions; often greedy, stupid and charming.

Columbine: She is a coquettish servant-maid and constant friend and companion to Harlequin; often involved in intrigues.

Mezzetino: He is a servant, musician, singer and deceiving husband who sometimes accepts bribes to betray his master, but at the same time would lay down his life for him.

Scaramuccia: He loves women and wine and is a celebrated braggart, boasting often of his military exploits. He is known for his long stepping walk and proud gestures.

Pierrot: He is also a comic valet, but unlike the others he is tender and sensitive with a touch of simple elegance. He is a trustworthy individual and can be a charming lover; however, he dissolves into tears if one of his pranks has caused any real harm.

Pulcinella: He is a humpbacked, potbellied character that walks like a chicken. To quote Pierre Louis Duchartre, “...he appeared as an old bachelor, an eccentric and selfish old curmudgeon strongly inclined to sensual and epicurean delight.”

Donna Inamorata: She was a woman of beauty and in love.

Truffaldino: He is another version of the Harlequin character, child-like and naive and is identified by his bird mask.

Catherine Turocy

Friday Concert

July 19, 26, August 2, 8 p.m., Sunset Center Theater

I. **Brandenburg Concerto No. 3 in G, BWV 1048** **Johann Sebastian Bach**
1685-1750

(Allegro)
Adagio, BWV 986/2
Allegro

Festival Strings and John Toenjes, harpsichord

II. **Cantata BWV 202, "Weichet nur, betrübte Schatten"** **J.S. Bach**

Weichet nur, betrübte Schatten (Aria)
Die Welt wird wieder neu (Recitative)
Phoebus eilt mit schnellen Pferden (Aria)
Drum sucht auch Amor sein Vergnügen (Recitative)
Wenn die Frühlingslüfte streichen (Aria)
Und dieses ist das Glückke (Recitative)
Sich üben im Lieben (Aria)
So sei das Band der keuschen Liebe (Recitative)
Sehet in Zufriedenheit (Gavotte)

Rachel Rosales, *soprano*

Festival Orchestra

INTERMISSION

III. **Symphony No. 2 in D, Opus 73** **Johannes Brahms**
1833-1897

Allegro non troppo
Adagio non troppo
Allegretto grazioso (Quasi Andantino)
Allegro con spirito

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Friday, July 19.

Friday Concert

Program Notes

I. Brandenburg Concerto No. 3 in G, BWV 1048

J. S. Bach

During his time at Weimar Bach had come to know and admire orchestral concertos of Vivaldi, and that composer's influence weighed heavily in Bach's concerto style. It is often joked, unfairly, that Vivaldi wrote one concerto grosso and revised it 500 times. Bach must have wished to avoid any such criticism of the set of concertos he sent to Berlin, for in the six works we find what Sir Hubert Parry has correctly described as a "feast of variety." There is no duplication of instrumentation in any of the six, and the vivid third concerto, with its distinctive choirs of strings, testifies to Bach's skill in scoring.

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *Collegium musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi* that survives today in the Amalien Collection of the German National Library. The third Brandenburg Concerto is one of those in the set that originated in works composed prior to Bach's arrival at Köthen. The richness of this concerto manifests a remarkable maturity for a composer still in his twenties, but recent research has shown that this concerto indeed originated as early as 1711 at Weimar. The lush scoring of the third concerto places three choirs of strings in vivid competition with each other.

In the opening movement each of the three choirs (violins, violas, and celli) exchange the principal ideas, the most insistent of which is the very first rhythmic motive (two sixteenth notes to an eighth note). This idea appears and reappears in one of the choirs in nearly every bar of the first movement, at times as the principal idea, at others in a subordinate role.

Two chords, marked *adagio*, present the opportunity for an improvised transition to the finale. This movement opens with a rapid perpetual motion *fughetto* in the violin choir which quickly spreads down through the entire ensemble in a cascade of rapid notes. Except for three punctuations in the brilliant binary form, the rhythmic energy of this virtuosic movement remains unchecked throughout as the perpetually moving subject rapidly dances from one string choir to another.

II. Cantata BWV 202, "Weichet nur, betrübte Schatten"

J. S. Bach

This, the earliest of Bach's wedding cantatas, comes from

the Köthen years, and although we are not certain of the year in which Bach wrote it, we can be sure that it was first performed at a springtime wedding. The lovely poetry of the libretto, by an unknown writer, evokes images of youth, spring, the renewal of life, and the virtues of marriage.

The cantata alternates four arias with recitatives, and then closes with a gavotte. In the first movement Bach seizes on the image of lifting winter and emerging spring in the opening *adagio* with its rising motives in the violins. He colors the opening vocal line with a "dark" harmony, the diminished seventh, on *betrübte* (sad, depressing). This chilly opening gives way to a lighter middle section in which the violins leap about in happy octaves, and the voice joins in a wandering canon on the words *träget Blumen zu* (carrying flowers) which develops at length before the *da capo*.

The second aria turns attention heavenward to Apollo, whose galloping steed is clearly detected in the moving passages of the bass. The emphasis through repetition and the runs on *eilt* (to rush, hasten), reflect the positive attitude toward industry and self-sufficiency that is found throughout the cantata. The third aria develops further the images of spring. Finally, in the recitative before the fourth aria, the two lovers appear. In response Bach provides the most delightful of the arias, a fast, dance-like movement with a playful oboe ritornello. The final recitative admonishes the lovers to faithfulness. This leads to a stately gavotte, which must have served in some way as a ceremonial wedding dance, that concludes this lovely work.

Translations

Aria

*Weichet nur, betrübte
Schatten,
Frost und Winde, geht
zur Ruh'?*
*Florens Lust will der Brust
Nichts als frohes Glück
verstaten,
Denn sie träget Blumen zu.*

Depart now, dark
shadows
Frost and wind,
be calmed.

The heart will not open
To the pleasures of spring
Until you come, bringing
flowers.

Recitative

*Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmuth
Doppelt schön verbinden,
Der Tag ist von der
Kälte frei.*

The world is reborn
Mountains and meadows
By a two-fold charm
Will be bound together,
The day has been freed of
the cold.

Aria

*Phöbus eilt mit schnellen
Pferden
Durch die neugeborne Welt,
Ja, weil sie ihm wohlgefällt,
Will err selbst ein Buhler
werden.*

Phoebus speeds with
swift steeds
Through the newborn world.
Indeed, since it pleases him,
He will become a wooer
himself

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Recitative

<i>Drum sucht Amor sein Vergnügen,</i>	So Love also seeks his delight
<i>Wenn Purpur in den Wiesen lacht,</i>	When purple smiles in the meadows,
<i>Wenn Florens Pracht sich herrlich macht,</i>	When spring flowers unfold in splendor,
<i>Und wenn in seinem Reich, Den schönen Blumen gleich,</i>	And when in his domain, Like the lovely flowers,
<i>Auch Herzen feurig siegen.</i>	Hearts too seek ardently new conquests.

Aria

<i>Wenn die Frühlingslüfte streichen</i>	When the spring breezes rush
<i>Und durch bunte Felder wehn,</i>	And blow through gaily colored fields,
<i>Pflegt auch Amor auszuschleichen,</i>	Love prepares to come out of hiding,
<i>Um nach seinem Schmuck zu sehn</i>	To seek new laurels
<i>Welcher, glaubt man, dieser ist: Dass ein Herz das andre küsst.</i>	Which, to be sure, is this: That one heart kisses another.

Recitative

<i>Und dieses ist das Glücke,</i>	And this is happiness,
<i>Dass, durch des hobes Gunst geschikke,</i>	When, bound through heavenly favor,
<i>zwei Seelen einen Schmuck erlanget.</i>	Two souls achieve a union.
<i>And dem viel Heil und Segen pranget.</i>	Blessed with health and abundance.

Aria

<i>Sich üben im Lieben, in Scherzen sich Herzen</i>	To pursue love, to delight in embraces
<i>Ist besser als Florens vergängliche Lust.</i>	Is better than spring's fleeting pleasures.
<i>Hier quellen die Wellen,</i>	Here frolic the waves,
<i>Hier lachen and wachen</i>	Here laugh and watch
<i>Die siegenden Palmen</i>	The conquering palms
<i>Auf Lippen und Brust.</i>	On lips and heart.

Recitative

<i>So sei das Band der keuschen Liebe,</i>	So let the bond of chaste love,
<i>Verlobte Zwei,</i>	O betrothed pair,
<i>Vom Unbestand des Wechsels frei.</i>	Be free of inconstancy.
<i>Kein jäher Fall noch Donnerknall</i>	May no sudden accident or thunderclap
<i>Erschrecke die verliebten Triebe!</i>	Frighten the young lovers.

Gavotte

<i>Sehet in Zufriedenheit Tausend helle Wohlfahrtstage,</i>	See in contentment A thousand bright days of happiness,
<i>Dass bald bei in der Folgezeit Eure Liebe Blumen trage.</i>	That soon for your posterity Your love may yield new blossoms.

III. Symphony No. 2 in D, Op. 73 Johannes Brahms

Of the 19th-century masters, Brahms most appropriately takes his place in the repertory of a Bach festival. No other major 19th-century composer applied himself with greater diligence to the rediscovery of the earlier masters, most notably J. S. Bach. Over the years Brahms amassed an extraordinary library of scores of the old masters. He was in close touch with the leading musicologists of his day, including the Bach scholar Spitta and the Handel authority Chrysander. Brahms served on the *Bach-Gesellschaft*, but his role and influence on the preparation of Bach's work in that edition is yet to be fully examined. His music, however, particularly the choral works, reflect the great understanding that Brahms had of Bach's style.

Brahms began the composition of his second symphony late in the summer of 1877 while staying in a pleasant resort town, Portschach, on the edge of the *Wörthersee*, the largest of the Corinthian Alpine lakes. This was the first of three masterpieces Brahms produced during the consecutive summers he spent at that place: in 1778 he composed the Violin Concerto, and the following year he completed the second Piano Concerto.

The second symphony followed the completion of his first by only a year, but whereas Brahms had labored over the first symphony for more than two decades, he completed the second in about four months. It is the happiest in moods of Brahms' four symphonies. Karl Geiringer compared its qualities to Beethoven's "Pastoral" symphony, noting a parallel relationship in character between Beethoven's fifth and sixth symphonies and Brahms first and second. An examination of Brahms' second, however, reveals no program line. The melodious nature of the work, along with its clear form and the variety of its orchestral color, all lend cause for the favorable comparison of the second symphony to Beethoven's sixth.

The four movements reflect the clarity of form that characterizes all of Brahms' symphonies. The first movement, a sonata form, opens with a three-note motive, heard at the very outset in the basses, that dominates the movement's principal themes. A gentle, "pastoral" opening theme in triple meter leads to a waltz-like second lyric theme in the lower strings. In the long development Brahms subjects the melodies to a variety of subtle manipulations and combinations before preparing the return of the main themes

Friday Concert

in a curiously abridged recapitulation. The movement closes with a remarkable coda unified by a haunting horn call that begins on two notes and aspires slowly upward, preparing an extraordinary cadence that is followed by a quiet closing.

The *lied*-inspired *adagio*, which begins with a somber legato melody in the cellos, unfolds with serenity and great beauty. The design of the music is essentially ternary (A B A) with a contrasting section in 12/8 meter.

The *Allegretto grazioso* (somewhat fast and graceful) is a rondo (A B A C A) with three statements of the main idea and two contrasting passages. The first of the contrasting sections presents a variation on the main idea, and the second, which has the character of a Hungarian folksong, is a sort of inversion of the first.

The spirited and broadly flowing *Finale* presents a long exposition section which exploits the themes to such an extent that a long development section is unnecessary. It is one of the most powerful movements in Brahms' large works. In it the lyric, serene and pastoral elements of the earlier movements are transformed into a mood of triumph.

John Hajdu Heyer

Saturday Opera

July 20, 27, August 3, 3 p.m., Sunset Center Theater

THE MAGIC FLUTE (Die Zauberflöte), K. 620

Music by Wolfgang Amadeus Mozart
1756-1791

Libretto by Emanuel Schikaneder

English translation-interpretation by
W.H. Auden and Chester Kallmann

Sandor Salgo, *Music Director and Conductor*
Christopher Hahn, *Stage Director*
Gail Factor, *Scenic Designer*
Priscilla Salgo, *Chorus Director*

DRAMATIS PERSONAE (in order of appearance)

Tamino, a Prince	Carl Halvorson
Attendants on the Queen of the Night	
First Lady	Susan Montgomery
Second Lady	Jody Woodford
Third Lady	Catherine Keen
Papageno, a birdcatcher	Nathaniel Watson
Astrafiamante, Queen of the Night	Cyndia Sieden
Monostatos, servant to Sarastro	Ross Halper
Pamina, daughter of the Queen of the Night	Kay Paschal
Three spirits	Theresa Ringgold
	Linda Madej
	Stephanie Boening
Speaker	John Ostendorf
First Priest	James Hull
Sarastro	Norman Andersson
Second Priest	John McConnell
Papagena	Sara Ganz
Two men in armor	Laurence Woodford
	Burr Phillips
Three slaves	Robert Johnson
	George Sterne
	Joseph Golightly

Members of the Festival Chorale and Orchestra
Members of the New York Baroque Dance Company
Timothy Bach, *Musical Preparation*
Charles Houghton, *Lighting Design and Set Construction*
Melissa Lofton, *Fabric, Costume and Mask Design and Execution*
Kerry Rider-Kuhn, *Wig and Makeup Design*
Robert Aronson, *Stage Manager*

There will be one intermission of fifteen minutes.

This opera will be broadcast live over KUSP-89 FM Saturday, July 20th.

Saturday Opera

SYNOPSIS

Act I

Pursued by a serpent, Prince Tamino collapses in terror, but is rescued by the Three Ladies, attendants of the Queen of the Night, who kill the beast. They linger to admire the beauty of the unconscious youth, then leave to tell the Queen of his arrival in her realm. The jovial birdcatcher Papageno appears, and boasts to the revived Tamino that he himself killed the serpent. The Ladies return to give Tamino a portrait of the Queen's daughter, Pamina, who they say is enslaved by the evil sorcerer Sarastro. They padlock Papageno's mouth to punish his lie about the serpent.

Tamino is captivated by the loveliness of Pamina's portrait. The Queen suddenly appears, lamenting the loss of her daughter and charging Tamino to rescue her. Papageno, his mouth unlocked, is ordered to accompany the prince. The Ladies give Tamino a magic flute and Papageno a set of magic bells to protect them, and send three "genii" or spirits to guide them.

Pamina's attempted escape from Sarastro's kingdom is prevented by the lecherous slave Monostatos. Papageno arrives, frightening the slave away by his strange bird-like appearance, and tells Pamina of the Prince's love for her.

The spirits lead Tamino to Sarastro's temple, where the prince attempts in vain to enter each of the three gates. The Speaker of the temple appears to advise him that he has been misled: the Queen, not Sarastro, is evil. Hearing that Pamina is safe, Tamino plays the flute, hoping that she will appear. Papageno is nearby, leading Pamina in her escape, and he responds to the flute with his bird pipe. Monostatos and his men attempt to capture the fleeing pair, but are made helpless by the sound of the magic bells.

Sarastro enters, and forgives Pamina for attempting escape, but warns her against the influence of her haughty mother. Monostatos brings in the captured prince, whose love for Pamina is returned at first glance. Sarastro punishes Monostatos for his lascivious designs on Pamina, and orders Tamino and Papageno to be initiated into the mysteries of the temple.

Act II

Sarastro and the Priests discuss the coming trials of initiation for Tamino and Papageno. Sworn to silence, Tamino resists the temptations of the Three Ladies, but Papageno is easily led astray. Monostatos attempts to force his affections on the sleeping Pamina, but is sent away by the wrathful Queen, who gives her daughter a dagger and commands her to kill Sarastro. When the Queen departs, Monostatos resumes his advances, but Pamina is rescued by Sarastro, who consoles her.

Papageno quickly fails the second trial — fasting — and flirts with an old crone who disappears when he asks her

name. The spirits return the flute and bells to Tamino and Papageno and reassure them. When Pamina confronts Tamino, she is heartbroken and uncomprehending at his steadfast silence.

The priests inform Tamino that he has only two more trials to undergo. Sarastro allows him to bid farewell to Pamina before the trials begin. Papageno has no interest in the trials, and hopes only to find a sweetheart. He settles for the old crone, who suddenly turns into the lovely Papagena, only to be whisked out of sight.

The despairing Pamina contemplates suicide, but the Spirits intervene and lead her to Tamino. Two armed guards proclaim (in a Lutheran chorale tune) that Tamino must still endure the trials of fire and water. Pamina joins him, and together they pass the trials, protected by the magic flute.

The Spirits save Papageno from a half-hearted suicide attempt by reminding him to use the magic bells, which summon Papagena. The two sing of their happy future together. The Queen, accompanied by the Three Ladies and the turncoat Monostatos, attempts to destroy the temple, but her forces are defeated and banished. All hail Sarastro's power as Tamino and Pamina are received into the company of the enlightened.

Program Notes

Contemplating the multi-faceted plot of *The Magic Flute*, the famous Mozart biographer Alfred Einstein commented:

This all seems merely a fantastic entertainment, intended to amuse suburban audiences by means of machines and decorations, a bright and variegated mixture of marvelous events and coarse jests. It is such an entertainment, to a certain extent; but it is much more, or rather it is something quite different, thanks to Mozart.

One of the world's most unusual operatic masterpieces, *The Magic Flute* was Mozart's last opera, first performed on September 30, 1791, just five weeks before the composer's death. His librettist, Emanuel Schikaneder, was an old Salzburg friend who enjoyed a long career as an actor (famous for such roles as Hamlet, Macbeth, and Lear as well as comic parts), impresario, and playwright. It was at his *Theater auf der Wieden* in suburban Vienna that the premiere took place, with the librettist himself in the role—tailor-made for his talents—of the birdcatcher Papageno.

Schikaneder had earlier created a farcical character named "Dummer Anton" (Silly Tony), who was featured in no less than seven different plays. It might suit modern operagoers to think of Schikaneder as an 18th-century combination of Robin Williams and Sir Laurence Olivier, (with a touch of Sol Hurok thrown in!)

The invitation to collaborate with Schikaneder must have appealed to Mozart, who had long been wanting to write

Saturday Opera

another German Opera, or *Singspiel* (literally, “sing-play” — a spoken play with singing). Schikaneder’s troupe specialized in this type of entertainment, which often featured a mixture of low farce and more serious musical fare, with heavy emphasis on stage machinery and special effects. Indeed the specific genre known as *Zauberoper* (“magic opera”) — featuring exotic plots, animals, sudden scenic changes, and magical tricks—was a great favorite with Schikaneder’s public.

The subject matter for this Mozart/Schikaneder collaboration came from several sources, chief among them:

a. Magical fairy tales, especially a story by A.J. Liebeskind entitled *Lulu, or the Magic Flute*, contained in C.M. Wieland’s collection of such tales called *Dschinnistan*.

b. Freemasonry: Mozart and Schikaneder were both ardent Freemasons, and clearly wished to present Masonic ideals in their opera—perhaps in defence of a movement that was under threat of persecution by the new emperor, Joseph II, and was being blamed for fostering the dangerous beliefs that had led to the French Revolution two years earlier. (Indeed, by 1794 Masonry in Austria had been forced out of existence). Mozart had already written several works for use by Masonic lodges, and clearly sought to emphasize Freemasonry’s dedication to such ideals as brotherhood, reason, truth and enlightenment.

c. Schikaneder himself no doubt contributed much to the story, including the character of Papageno (the name derives from the German *Papagei* (parrot). The lovable birdcatcher may be based on the Italian *commedia dell’arte* character Truffaldino, who sometimes wore a beak-like mask. An actor such as Schikaneder would have been at ease with what to us is a sometimes quirky Shakespearean-style combination of the serious and the silly. (Karl Ludwig Gieseke, an actor in Schikaneder’s troupe, later claimed authorship of the libretto himself, but this notion is discounted by most modern scholars.)

The story is laden with Masonic symbolism, much of it centered on the number three: the Three Ladies, the three temple doors (labeled “Wisdom,” “Reason,” and “Nature”), and the Three Spirits (an expert suicide-prevention team) who counsel the hero to be “steadfast, patient, and silent.” Specific musical references abound as well, most notably the threefold chords in the overture (repeated three times, making 3 X 3)—symbolic of ritual knocking on the temple door. The overall theme of the opera is itself based on the Masonic ideal of passage through trials of initiation from spiritual darkness into light.

Much has been written about the plot’s change of direction near the end of Act I, when Tamino approaches Sarastro’s temple. From this point onward the Queen is shown to be

evil, rather than the wronged paragon of goodness. This leaves certain inconsistencies unexplained. The Three Spirits, the flute, and the bells are all given to the hero by the Queen’s ladies, yet these forces all act against her interests. And why is that loathsome Monostatos tolerated by the wise Sarastro, and even put in charge of Pamina?

Some have argued that the appearance in June 1791 of an opera from the rival producer Marinelli called *The Magic Zither*, also based on *Lulu, or the Magic Flute*, caused Mozart and Schikaneder to make an abrupt midcourse alteration in their work-in-progress in order to avoid too close a replication. Others discount this premise, maintaining that duplications and inconsistencies of plot were common in comic operas of the time. But whether abruptly conceived or premeditated, the opera’s change of course is unmistakable. As Andrew Porter has observed, “When Tamino, before the temples, learns that nothing is quite what he—and we—have been led to believe, the opera takes its first step toward the sublime.”

The serious characters in *The Magic Flute* are all musically distinct. Tamino’s noble, earnest character is evident from the beginning notes of his love-aria to Pamina’s portrait. (The first Tamino, Benjamin Schack, was an excellent flautist who played his own magic flute.) Sarastro is the solemn but fatherly embodiment of reason and clemency. The Queen, by contrast, is a character straight out of the Italian *opera seria* — one-dimensional, formal, static, spouting electrifying high F’s — less a person than an idea. (Significantly, the first Queen of the Night was Mozart’s sister-in-law, Josefa Hofer, née Weber.) The heroine Pamina is the feminine ideal whose initial innocence evolves into the strength to lead Tamino toward his final trials.

What of Papageno? Here we find Mozart’s loving portrait of the Common Man—good, decent, simple, uninterested in spiritual enlightenment or the struggle for higher understanding, content instead with life’s simple pleasures—as long as they include a loving wife. His music is accordingly straightforward, strophic, with directly appealing ease, as in his irresistible “magic bell” song, *Ein mädchen oder Weibchen*. (Mozart gleefully wrote to his wife about a performance at which he played a joke on Schikaneder by sneaking backstage and playing the bell cues himself (as the singer mimed the action), deliberately changing the rhythm to ruffle Papageno’s feathers!)

As we observe the bicentennial of Mozart’s final year, it is fitting that we take renewed pleasure from that year’s remarkable final opera from his pen—a work that, in the words of *The Manchester Guardian* critic Neville Cardus, “is the only one in existence that could conceivably have been composed by God.”

Clifford Cranna

Sunday Concert

July 21, 28, August 4, 2 p.m., Sunset Center Theater

- I. **Matthäuspassion, BWV 244** **Johann Sebastian Bach**
(The Passion According to St. Matthew) 1685-1750
Version Abridged by Felix Mendelssohn

Sung in German with English Supertitles

Dramatis Personae

Evangelist David Gordon
Jesus John Ostendorf
Peter Burr Phillips
Judas Brian Vaughn
Caiaphas John McConnell
Priests Jody Golightly, Alexander Holodiloff
Pilate Charles Gafford
Pilate's Wife Linda Sandusky
First Maid Ina Heup
Second Maid Margot Power
Twelve Disciples Susan Montgomery, Linda Sandusky, Robyn Frey, Jody Woodford,
Anne Carey, Lynda Madej, Thomas Goleekee, Joseph Golightly, Robert Johnson,
Steven Rogino, Brian Vaughn, Burr Phillips.

Solo Quartet: Rachel Rosales, *soprano*, Catherine Keen, *mezzo-soprano*
Carl Halvorson, *tenor*; Norman Andersson *bass*

Mark Volkert, Lenuta Ciulei Atanasiu, *violins*
Michael Sand, *viola da gamba*
Ruth Stienon, *cello continuo*
Damian Bursill-Hall, *flute*
Robert Morgan, *oboe and oboe d'amore*
Edward Benyas, Denis Halber, *oboe, oboe d'amore, English horn*
Leslie Reed, *oboe*
John Toenjes, *harpsichord*
Ken Ahrens, *organ*
Charles Chandler, *contrabass*

Festival Chorale, Chorus and Orchestra

The angels' chorus in the opening of Part I is sung by the Youth Choir, directed by Ken Ahrens
Supertitles produced and translated by Jerry Sherk, San Francisco Opera.

There will be an intermission of 30 minutes between Part I and Part II.

Today's performance will end before 5:00 p.m.

This concert will be broadcast live on KUSP-89 FM on Sunday, July 22.

Sunday Concert

I. Matthäuspassion, BWV 244

J. S. Bach

When Sebastian Bach first lifted his pen to his great Passion settings, he applied his talents to the culmination of a tradition which began early in medieval history. Documented information concerning the dramatic representation of the events of Holy Week are found as early as the 10th century, but they probably began much earlier. Practices varied in the Middle Ages and Renaissance, but certain features which Bach preserved were established early on: the telling of the story by a singer with a "sweet voice of medium pitch," and the representation of Christ's words in a bass voice which declaims the text in a sustained manner.

The German tradition before Bach added the practice of meditative hymns and songs interspersed in the story at appropriate times. To this heritage Bach added in his several Passion settings the dramatic power of the operatic style that had developed during the century that preceded him, along with the richness of the instrumental resources of his time. But for his inspired and unsurpassed *St. Matthew Passion*, he added even more: a double chorus in eight parts, two orchestras and two organs, a third choir of young voices (for the first chorus), a rich array of instrumental timbres in the accompaniments of the various arias, a set of soloists for each of the choirs (consolidated in this performance), and an allegorical figure not part of the scriptural tale, the "Daughter of Zion," who appeals to the crowd to behold her betrothed, Christ, who will suffer martyrdom. All of this came together in what is one of the longest unified compositions in the history of Western music.

For all the greatness of Bach's prodigious musical output, including the profound religious statements of the *St. John Passion* and the *B Minor Mass*, the *St. Matthew Passion* stands forth as Bach's most musically unified large work. Because it is his largest work, both in its forces and its duration, it is arguably Bach's greatest compositional achievement in the realm of sacred music. Bach may have recognized this. *The St. Matthew Passion* appears to have occupied a special position in Bach's own esteem: late in life Bach prepared, in his own hand, a carefully copied score of the *St. Matthew Passion*. In this, the finest Bach autograph to have come down to us, the words of the Evangelist are entered in red ink, distinguishing the divine words of the Bible from the rest of the text.

Bach's Passion presents the story, as reported by St. Matthew, in the declamation of the Evangelist, in the lines of the characters, (Peter, Pilate, etc.) and in the striking *turba* choruses. The latter carry the words of the conspirators, the high priests and the crowds. At important moments, the action of the drama arrests while the congregation

contemplates the events in a chorale (contemporary hymns) or an aria (Bach's equivalent to the soliloquy). Schweitzer described Bach's Passions accurately as a series of religious tableaux which are given for meditative contemplation by the Faithful.

Bach's mission in the weekly musical messages he presented the congregations of Leipzig in his cantatas was to teach and uplift the devout of his Lutheran faith. To this end Bach employed the most direct musical representation of text. The *Matthew Passion* is rich in Bach's musical metaphor, symbolism which extends far beyond the obvious, including striking gestures such as the "halo" (the light accompaniment of string instruments that appears when Christ speaks), and the profound opening chorus which Schweitzer heard perceptively as a slow procession to the Cross. Each aria embraces an appropriate musical *affekt* (feeling), one that is appropriate to its subject and its message.

Bach brilliantly framed his *Matthew Passion*, both musically and textually, with great opening and closing choruses. In the opening chorus, the Daughter of Zion bids the Faithful to "Come, help me lament!" "Whom?" thunders the Faithful (the second choir), initiating a dialogue over which floats a hymn melody "O innocent Lamb of God" in the angelic voices of children, imparting a sense of innocence and divine calmness in the midst of the tumult. By contrast, the final chorus evokes the image of the Faithful resting beneath the cross in thanks for the great sacrifice. The movement is a gigantic idealized lullaby reflecting upon all that has been told in the preceding music, and announcing to the Faithful the message that Christians should derive from the divine tragedy enacted before them.

The scope and overall length of the *Matthew Passion* has always been an impediment both to its performance (it is too rarely performed) and to its audience reception (particularly for first-time listeners). When Mendelssohn rediscovered the work, performing it for the first time in 1829, he chose to abridge the Passion considerably, primarily through the deletion of passages of arias and recitatives. Mendelssohn modified his versions in subsequent performances. In an effort to address concerns related to the exceptional duration of the work, Maestro Salgo has studied Mendelssohn's approaches to this problem, choosing to exercise some of Mendelssohn's abridgements, while restoring others. While any abridgements will result in subtle disruptions to the musical unity of Bach's concept as a whole, Mendelssohn's versions successfully preserved both the drama and the overall musical coherence.

John Hajdu Heyer

Monday Recital

July 22, 29, 2:30 p.m., Sunset Center Theater

This recital series is dedicated to the memory of Angie Machado

I. Trio Sonata in G, BWV 1039 Johann Sebastian Bach
1685-1750

Adagio
Allegro ma non presto
Adagio e piano
Presto

Julie McKenzie, *flute*, Beni Shinohara, *violin*, Paul Rhodes, *cello*
Timothy Bach, *harpsichord*

II. Trio for clarinet, viola and piano in E-flat, K. 498, "Kegelstatt" Wolfgang Amadeus Mozart
1756-1791

Andante
Minuetto
Rondo. Allegretto

Arthur Austin, *clarinet*
Meg Eldridge, *viola*, Timothy Bach, *piano*,

III. String quartet in B flat, Opus 18, No. 6 Ludwig van Beethoven
1770-1827

Allegro con brio
Adagio ma non troppo
Scherzo. Allegro/trio
La Maliconia. Adagio-Allegretto quasi allegro

Dawn Dover, Christopher Whiting, *violins*
Meg Eldridge, *viola*, Paul Rhodes, *cello*

Steinway Piano courtesy of Abinante's Music Store, Monterey

Monday Recital

Program Notes

I. Trio Sonata in G, BWV 1039

J.S. Bach

The trio sonata provided the central instrumental chamber form during the Baroque era. Thus Bach's meager productivity in this form remains an anomaly in his prodigious catalogue of works. The normal Baroque trio sonata employed two identical melody instruments and continuo, but this required four players (two for the continuo part). Because Bach's other two trio sonatas, including the great sonata of the *Musical Offering*, employed varied instruments for the upper two lines, this is the only trio sonata he is known to have composed which conforms to the normal Baroque mold.

The Trio Sonata in G assumes the form of the church sonata, i.e., four movements in the slow-fast-slow-fast scheme. The first movement, in 12/8 meter, exudes a pastoral quality. The *Allegro ma non presto* contains a forward-looking ternary form, the third section of which resembles strikingly a later 18th-century recapitulation. The brief, but moving *Adagio*, a highlight of the work, precedes a fugal finale.

II. Trio for clarinet, viola and piano in E flat,

K. 498

W. A. Mozart

Mozart composed the trio for clarinet, viola, and piano in 1786, just after the completion of *Figaro* and three great piano concertos, including the *Concerto K. 491* of tomorrow evening's program. Mozart composed the trio for the Jacquin family, a musical Viennese family for whom Mozart composed several works that include the clarinet. The "Kegelstatt" trio is thought to have been particularly intended for Franziska von Jacquin, the sister of Mozart's good friend Gottfried, who was Mozart's piano pupil. The clarinet part was probably intended for the clarinetist Stadler and Mozart may have played the viola part himself in the first performances: the

viola comes to the fore several times. The nickname "Kegelstatt" given to the work comes from an anecdote that Mozart composed the trio while playing a game of skittles.

The *trio* has a serenade character, with a *minuet* middle movement and a *rondo* finale. The opening *Andante*, in two sections, presents a dominant first theme and a contrasting lyrical second one. The *trio* of the *minuet* movement is particularly expressive. The *rondo* finale presents great variety in the character of its many episodes, which are alternately brilliant and sensitive. Overall the work manifests spare textures and a concentrated use of material; it is one of Mozart's most unified compositions.

III. String quartet in B flat, Op. 18, No. 6

Ludwig van Beethoven

Beethoven's string quartets, Opus 18, stand in relation to the later quartets much as the first symphony does to the other eight. In his sixteen quartets Beethoven was to utter perhaps his profoundest musical thoughts, and the six quartets of Opus 18 mark the beginning of that remarkable journey. In certain respects the set comprises Beethoven's first true masterpieces.

The sixth quartet of the group opens with a Mozartian sonata form full of buoyant humor. The beautiful *Adagio* manifests a sort of childlike innocence. In it the main theme blossoms gradually through an ingenious application of variation each time it appears. The *Scherzo* presents a remarkably jazzy movement by late-eighteenth-century standards. It is full of catchy syncopation and rhythmic wit. The finale opens with a curious *adagio*, entitled "Melancholy," which reappears twice amidst the rollicking dance-like tunes that comprise the main part of the movement.

John Hajdu Heyer

Organ Recital

Tuesdays, July 16, 23, 30, 11:00 a.m. Carmel Mission Basilica

Works of Johann Sebastian Bach 1685-1750
Ken Ahrens, *organ*

- I. **Prelude and Fugue in C, BWV 545**
- II. ***Kyrie, Gott Vater in Ewigkeit, BWV 669***
(Kyrie, God, Father in eternity)

Christe, aller Welt Trost, BWV 670
(Christ, Comforter of all mankind)

Kyrie, Gott heiliger Geist, BWV 671
(Kyrie, God, Holy Ghost)
- III. **Prelude and Fugue in g, BWV 535**
- IV. **Four Duets, BWV 802-805**
- V. ***Schmücke dich, o liebe Seele, BWV 654***
- VI. **Passacaglia and Fugue in c, BWV 582**

It has been requested that there be no applause until the end of the recital.

There will be a delayed broadcast of this recital on KUSP-89 FM, Sunday, July 21 at 12:00 noon.

Organ Recital

Program Notes

Bach's contemporaries rated him the greatest among them at the organ. He was also renowned as an expert in the field of organ construction. Thus, no Bach festival would be complete without a recital of Bach's organ music. This program represents an excellent selection of the diverse compositional forms found in Bach's organ compositions.

I. Prelude and Fugue in C, BWV 545

Bach's *Prelude and Fugue in C*, BWV 545, is thought to have come from two eras in Bach's life: one version probably came from the Weimar years (c. 1710), while the more developed version we hear today may have been completed as late as 1730 in Leipzig. The dramatically impressive prelude of thirty-one bars prepares a smooth, yet powerful running fugue. The fugue falls into the category of fugue called "allabreve," a group of works that are related by the use of *stile antico*, the classical sixteenth-century vocal style of Palestrina.

II. Kyrie, Christe, Kyrie, BWV 669-671

Bach composed a vast quantity of music that presented variations on the hymn tunes, or chorales, that were the staple of the music in the Lutheran services. These pieces reveal his fertile musicality, for they hold a wide variety of approaches to the idea of writing chorale variations. The *Kyrie, Gott Vater in Ewigkeit* presents a variation sometimes referred to as the "motet type." In it, the hymn tune, an adaptation of the traditional Latin Kyrie plainsong, appears in extended notes in the highest voice. In the *Christe* the tune is presented in the tenor voice and in the second *Kyrie* it moves to the bass, on the pedal keyboard, while a four-voice fugue unfolds over it, displaying some of Bach's ingenious contrapuntal craftsmanship.

III. Prelude and Fugue in g, BWV 535

Bach also composed the *Prelude and Fugue in G minor* at Weimar, revising an earlier version composed before 1707. The prelude is toccata-like, with an exciting improvisatory passage near its conclusion that blossoms richly. The

powerful fugue builds in intensity until it peaks with an impressive pedal solo leading into the final measures.

IV. Four Duets, BWV 802-805

During the last two decades of his life J. S. Bach undertook the publication of some of his keyboard works in a series of four volumes known as the *Clavier-Übung* ("keyboard study"). The four duettos come from the third volume of this set, published in 1739, and were probably composed at about that time, making them the latest of Bach's organ compositions on this program.

V. *Schmücke dich, o liebe Seele*, BWV 654

Late in his life Bach also turned to revising and collecting some of his finest chorale settings, possibly with the idea of eventually publishing them in a set. Subsequently, a manuscript collection of seventeen organ chorales and a set of canonic variation on *Vor deinen Thron*, Bach's last composition, became known together as "the 18 Chorales." The chorale prelude on *Schmücke dich, o liebe Seele*, BWV 654, was the last of the collection of seventeen and is probably the most famous of the so-called "Eighteen." In this setting Bach used a lovely sarabande-like melody developed from the first two lines of the hymn as a companion to an ornamented version of the hymn tune that appears in longer durations.

VI. Passacaglia and Fugue in c, BWV 582

Another form of variation common in the Baroque was the passacaglia. In the passacaglia a short theme served as a cell upon which a composer exercised invention. The famous *c minor Passacaglia* presents an eight bar bass which Bach treats to twenty variations. In the first 10 of these, the bass retains the principal idea; then at variation 11 the theme moves to the soprano. At variation 16 it returns to the bass, giving the passacaglia section an overall three-part structure. Bach then follows with a fugue on the first part of the bass theme, immediately introducing a more active countersubject. Together, this passacaglia and fugue form one of Bach's most powerful organ compositions.

John Hajdu Heyer

Tuesday Recital

July 16, 23, 30, 2:30 p.m., Sunset Center Theater

- I. Duetto for cello and double bass Gioachino Rossini
1792-1868
Allegro
Andante molto
Allegro
Ruth Stienon, *cello*
Charles Chandler, *bass*
- II. Two sonatas for Baroque violin from the *Mystery Sonatas* Heinrich Ignaz Franz von Biber
1644-1704
Sonata, No. 10, "The Crucifixion"
Preludium
Aria con variationes
Sonata, No. 14, "The Assumption,"
Preludium
Passacaglia
Michael Sand, *Baroque violin*
James Richman, *harpsichord*
- III. Quintet for piano and strings in A, "The Trout," D. 667 (Op. Post 114) Franz Schubert
1797-1828
Allegro vivace
Andante
Scherzo. Presto. Trio
Thema con variazioni
Allegro giusto
Timothy Bach, *piano*
Lenuta Ciulei Atanasiu, *violin*, Thomas Hall, *viola*
Jan Volkert, *cello*, Randall Keith, *bass*

Steinway Piano courtesy of Abinante Music Store

There will be a delayed broadcast of this recital on KUSP-89 FM, Tuesday, July 16 at 6:30 p.m.

Tuesday Recital

Program Notes

I. Duetto for cello and double bass

Gioachino Rossini

In addition to his operas, sacred compositions, and other vocal works, Rossini composed only a handful (less than three dozen) of instrumental compositions before he embarked on the composition of what he termed the "Sins of Old Age" composed between 1857 and 1868. Among his regrettably meager output of chamber music is his duetto for cello and double bass. The manuscript of the work, commissioned by the Salomon family of England in 1824, rested undisturbed in that family's possession until 1968, when it came to light and was published for the first time.

Little is known of the original performances, but at the time it was the custom for the wealthy to hold musical evenings to which senior members of the leading orchestras were invited, and it may have been for such an occasion that the Salomons commissioned the work. From an entry in the conductor Sir George Smart's journal we know that the piece was first played by one of the Salomons and the great double-bass player Dragfonetti, and that Rossini was paid fifty pounds for his work.

II. Two Sonatas for Baroque Violin Heinrich Biber

Despite his considerable output of music for voice and various instrumental ensembles, the fame of violinist and composer Heinrich Biber rests primarily on his violin sonatas. Born in Bohemia and raised in humble circumstances, Biber became the outstanding violin virtuoso of his time. In his works for violin, Biber exploited the violin in new ways, creating an individual collection of works unmatched in violin literature.

The *Mystery Sonatas* represent the finest in Biber's work. In them Biber explored the possibilities of alternate tunings (*scordatura*) where the violin, tuned contrary to the accepted manner, permits various sorts of double and triple stops not possible with normal tunings. This convention enabled Biber to enlarge the polyphonic possibilities of the violin, as more than one melody could be played at one time. Later Bach would develop this polyphonic tradition of German violin playing in his great sonatas and partitas for solo violin.

Biber's *Mystery Sonatas* are linked, via engravings that appeared in the original publication, to religious themes that illustrate five joyous, five sorrowful and five glorious events in the life of the Virgin. Most of the sonatas, including both the *Crucifixion* and the *Assumption of the Virgin*, require *scordatura*, a consideration that adds a dimension of musical mystery to the pieces. The *Crucifixion*, (tuned g, d', a', d'') consists of a prelude and aria with five variations.

The *Assumption* is an aria with twenty-nine variations, the last nine of which are indicated *Gigue*.

III. Quintet for piano and strings in A, "The Trout"

Franz Schubert

Schubert composed this quintet, one of the most beloved works in all the chamber music repertoire, during one of the happiest times in his short life. In the summer of 1819 he accompanied a good friend, the singer Johann Vogl, to Steyr, a small town in upper Austria. There he spent three months in a district which he described as "inconceivably lovely."

There was much music making in Steyr: a wealthy mine-owner and cellist, Sylvester Paumgartner, enthusiastically encouraged musical activity in the community. It was Paumgartner who commissioned a quintet using the same instruments Hummel had employed in his *Grand Quintour*, i.e. violin, viola, cello, double bass and piano. Paumgartner also suggested that Schubert incorporate in the music Schubert's song "*Die Forelle*," which he had published two years earlier and which was enjoying great popularity.

The first movement opens with a swift arpeggio in triplets for the piano, and the triplet rhythmic figure dominates the piano part through much of this movement as the strings alternately sing the melodies. The *Andante* consists of three contrasting sections that are then recapitulated in the same order. This movement is perhaps even more lyrical than the first. The *Scherzo* is much more Beethoven-like in its rhythmic vitality, as the piano and strings answer each other in a lively discussion.

The quintet takes its name from the series of variations that comprise the fourth movement. The theme, Schubert's song *The Trout*, appears in the strings alone. The piano presents the first variation in octaves. The second variation is taken by the viola and cello in two-part harmony while the violin spins out triplets above it. In the third variation the double bass and cello present the melody while the piano decorates with fast moving octaves. The fourth variation changes to the minor and moves farther from the basic melody than any of the other variations. The fifth variation changes key (to B flat) with an altered form of the theme in the cello. The last variation divides the melody between the violin and cello while the piano plays a happy figure taken from the accompaniment of the original song.

The finale is a dance-like *rondo* with a "Hungarian" flavor. Several lyric ideas are presented as Schubert exploits their appearance in "wrong" keys. For example, the opening melody does not again return to the home key until its last statement.

John Hajdu Heyer

Wednesday Recital

July 17, 24, and July 31, 2:30 p.m., Sunset Center Theater

- I. Suite for trumpet and strings in D Georg Friedrich Handel
1685-1759
Overture
Gigue
Air
Bourrée
March
Wolfgang Basch, *trumpet*
Beni Shinohara, Laura Kobayashi, *violins*
Simon Oswell, *viola*
George Atanasiu, *cello*
James Richman, *harpsichord*
- II. Sonata in f from "Der getreue Musik Meister" Georg Philipp Telemann
1681-1767
Triste
Allegro
Andante
Vivace
Jesse Read, *bassoon*
Jan Volkert, *cello*
James Richman, *harpsichord*
- III. Cantata, "Su le sponde del Tebro," for soprano, trumpet, strings and continuo Alessandro Scarlatti
1680-1757
Sinfonia
Recitativo
Sinfonia
Aria
Recitativo
Largo
Aria
Ritornello
Recitativo
Aria
Susan Montgomery, *soprano*
Wolfgang Basch, *trumpet*
Beni Shinohara, Laura Kobayashi, *violins*
George Atanasiu, *cello*
James Richman, *harpsichord*
- IV. Quintet for clarinet and strings in A, K.581 Wolfgang Amadeus Mozart
1756-1791
Allegro
Larghetto
Menuetto. Trio I. Trio II
Allegretto con variazione
Eli Eban, *clarinet*
Beni Shinohara, Laura Kobayashi, *violins*
Simon Oswell, *viola*, Jan Volkert, *cello*

There will be a delayed broadcast of this recital on KUSP-89 FM, Wednesday, July 17 at 6:30 p.m.

Wednesday Recital

Program Notes

I. Suite for trumpet and strings in D

Georg Friedrich Handel

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster sections), this work proceeds to a series of dance movements. The four movements that complete the suite begin with a *Gigue* (a fast dance in triple meter), a form that often concluded the dances in a suite. The *Air* is not a dance, but serves as an interlude. The *Bourrée* is characterized as a dance in duple time that is similar to, but faster than the *gavotte*. The final movement of the suite is, for Bach and Handel, the least predictable in form. This suite concludes with a march movement.

II. Sonata in f from "Der getreue Musik Meister"

Georg Philipp Telemann

Bach's great contemporary, Georg Philipp Telemann, produced a catalogue of works that exceeds, in number, even that of J. S. Bach. Indeed, in Germany the decades between 1720 and 1760 were dominated by Telemann and not by J. S. Bach. Telemann's fluent command of melody and his uncomplicated textures must have attracted audiences much more readily than did the denser, more intellectual qualities that characterize Sebastian Bach's works. But Telemann, too, had a tremendous technical mastery at his disposal.

Telemann published much of his own chamber music during his career. In 1728 and -29 he published works of his own and a dozen other composers in a periodical called *Der getreue Musik Meister*. The *Sonata in f* is found in that collection. In his music, Telemann contributed what Romain Rolland described as "currents of fresh air." This observation applies above all to Telemann's instrumental chamber music as exemplified in this sonata for bassoon and continuo. The sonata follows the traditional pattern of the four-movement *Sonata da chiesa*, with a slow - fast - slow - fast quick succession of short movements.

III. Cantata, "Su le sponde del Tebro," for soprano, trumpet, strings and continuo

A. Scarlatti

As the 17th century unfolded, composers' fascination with

the expressive possibilities that had developed in opera led to the cultivation of other virtuosic vocal forms, most notably the chamber cantata. The development took place primarily in Italy, and one of the most prolific composers of the form was Alessandro Scarlatti, who composed more than 600 of these works. His works in this form crown the history of a genre, which during a century of cultivation held a rank second only to opera; indeed some contemporaries held the cantata above opera in refinement, regarding it as a greater challenge to a composer's artistic skills.

The cantata *Su le sponde del Tebro* reflects on the infidelity of the wicked Cloris and the pain and conflict of betrayed Aminta. Scarlatti presents these changing emotions in music which demonstrates his characteristic dramatic intensity. The trumpet underscores Aminta's heartfelt conflict. Scarlatti describes Aminta's pains of love by gradually intensifying the recitatives, adding to the vocal line sharp dissonances and unusual harmonies.

IV. Quintet for clarinet and strings in A, K. 581W

W. A. Mozart

Although the clarinet had been in existence for nearly 80 years, it was only during Mozart's career that it gained widespread use, as indicated in his remark in a letter to his father from Mannheim in 1778, "Alas, if only we also had clarinets!"

Mozart held a great fondness for the instrument, and his works for it changed the history of the instrument. Mozart composed the clarinet quintet in 1789 for his friend, the excellent Viennese clarinetist Anton Stadler for whom he also composed the *Kegelstatt Trio* and the *Clarinet Concerto*. While the combination of wind and string instruments in chamber music was by no means a recent development, the way in which the instruments are combined in this quintet was new. Mozart resolved the compositional problems of combining the clarinet's unique timber with the strings by creating a piece in which the beauty of the instrument emerges, but as a balanced member of the ensemble rather than as an accompanied soloist. The resultant piece is a work whose charm and delicacy stand alone in the literature of chamber music for strings and winds.

John Hajdu Heyer

Thursday Recital

July 18, 25, and August 1, 2:30 p.m., Sunset Center Theater

- I. Seven Variations on “*Bei Männern, welche Liebe fühlen*” Ludwig van Beethoven
from *The Magic Flute* 1770-1827

Ruth Stienon, *cello*
Timothy Bach, *piano*

- II. Cantata, “*Jubilate Domino*” for soprano and continuo Dietrich Buxtehude
c. 1637-1707

Anne Carey, *soprano*
George Atanasiu, *cello*
Ken Ahrens, *organ*
Randall Keith, *double bass*

- III. String quartet in C, “*The Bird*” Op. 33, No. 3 Joseph Haydn
1732-1809

Allegro moderato
Scherzo
Adagio, ma non troppo
Finale. Rondo. Presto.

Laura Kobayashi, Alexander Ross, *violins*,
Simon Oswell, *viola*,
Paul Rhodes, *cello*

Steinway Piano courtesy of Abinante's Music Store

There will be a delayed broadcast of this recital on KUSP-89 FM, Thursday, July 18 at 6:30 p.m.

Thursday Recital

Program Notes

I. Seven Variations on "Bei Männern, welche Liebe fühlen" from the *Magic Flute*

Ludwig van Beethoven

Variations are of central importance among the forms used by Beethoven: of his instrumental compositions before 1800, about one-third are variations, or contain variation movements, with the independent variation set predominating. Beethoven found a favorite source of melodies for variation in Mozart's operas: no less than four sets of variations are built around Mozart's themes, including variations on material from *Don Giovanni*, *Figaro*, and two themes from *The Magic Flute*, including this set of seven variations, which Beethoven composed in 1801. In this rather obscure and rarely heard duo, both parts treat the theme inventively and with considerable virtuosity.

II. Cantata, "Jubilate Domino" for soprano and continuo

Dietrich Buxtehude

To festival audiences, the term "cantata" generally denotes the type of composition that J. S. Bach wrote throughout most of his career, i.e., a quasi-operatic succession of arias, recitatives, and choral movements, each dealing with a particular verse or verses of text. That style of cantata, however, did not come into general use until the early 18th century, and even Bach's first church compositions did not use it. In the sacred pieces of Buxtehude's generation now called cantatas, but then known usually as "concertos" or "motets," music units of smaller dimensions and looser formal structures follow one another freely. The text of Buxtehude's "cantatas" generally comes from the Bible, as is the case in this Psalm setting based on one of the most musical of Biblical excerpts. Buxtehude's expressive compositional style, rich with musical representation of the text, reflects what Manfred Bukofzer termed "a subjective fervor" by a composer whose "visionary power...exerted so deep an impression on J. S. Bach."

Translation

Make a joyful noise unto the Lord
all the earth: make a loud noise,
rejoice, and sing praise.
Sing unto the Lord with the harp;
with the harp and with the voice
of a psalm.

With trumpets and sound of
cornet, make a joyful noise
before the Lord, the King.

III. String quartet in C, "The Bird," Op. 33, No. 3

Haydn

Haydn published his Opus 33 in 1782 with an announcement that the quartets were "composed in a new and special manner." By this time Haydn had already brought the string quartet to a high level, but in these quartets he carried the classical string quartet to yet a new peak, and he contributed an important advancement to the development of the classical style of music.

Several identifiable innovative features characterize these quartets: first, the term *Scherzo* is introduced into the quartet for the first time; second, the melodies of these quartets contain greater variety of distinctive intervals and more elaborate rhythmic schemes with a tendency to be composed in short contrasting motives; and third, in the developments Haydn uses the motives as sources for contrapuntal development to a much greater degree than ever seen before. In his new manner of writing, Haydn provided a bridge between *galant* melody and "learned" counterpoint. Mozart would quickly seize the achievement and embrace it in his own writing, for it was these quartets that inspired Mozart's famous "Haydn" quartets, composed between 1782 and 1785. Thus, Haydn's Opus 33 represents one of the most influential advances in the development of classical music.

The quartets of Opus 33 are known both as the "Maiden Quartets," taken from the title page of the first publication, on which there was a picture of a young woman's face, and also "The Russian Quartets" because they are supposed to have been played for the first time in the apartments of the Grand Duchess, the wife of the future Paul II of Russia, when these visitors were in Vienna.

The first movement presents a sonata form which shows Haydn's thematic developmental technique to good advantage, with the fragmentation of the phrases of the main themes, and the development of those fragments. The subtitle "Bird" comes from the bird-like duo in the trio of the *Scherzo*, a movement that in many respects does not depart from Haydn's light-hearted minuets, but his selection of the indication "*Scherzo*" (Joke) is important. The slow movement is a *rondo* with variations following this pattern: A - B - A (varied) - B (varied) - transition - A (varied) - B - short *coda*. The presto finale is a more straight-forward *rondo* that follows an A-B-A-B-A-*coda* pattern.

John Hajdu Heyer

Friday Recital

July 19 and 26 only, 2:30 p.m., Sunset Center Theater

The recital program for Friday, August 2nd appears on the following page

I. Quartet for flute and strings in D, K. 285 Wolfgang Amadeus Mozart

1756-1791

Allegro

Adagio

Rondo

Julie MacKenzie, *flute*, Dawn Dover, *violin*

Meg Eldridge, *viola*, Paul Rhodes, *cello*

II. Songs for soprano W.A. Mozart

July 19 only

Un moto di gioja

Oiseaux, si tous les ans

Sehnsucht nach dem Frühlinge

Das Veilchen

Robyn Frey, *soprano*

Timothy Bach, *piano*

July 26 only

Ridente la calma

Das Veilchen

Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte

Abendempfindung

Cyndia Sieden, *soprano*

Timothy Bach, *piano*

III. Quintet for piano and winds, in E-flat, K. 452 W.A. Mozart

Largo. Allegro moderato

Larghetto

Rondo. Allegro

Timothy Bach, *piano*, Robert Morgan, *oboe*, Eli Eban, *clarinet*

Glen Swarts, *horn*, Jesse Read, *bassoon*

Steinway Piano courtesy of Abinante Music Store

There will be a delayed broadcast of this recital on KUSP-89 FM Friday, July 19 at 6:30 p.m.

Friday Recital

August 2 only, 2:30 p.m., Sunset Center Theater

- I. Quintet for piano and winds, in E-flat, K. 452 W.A. Mozart
Largo. Allegro moderato
Larghetto
Rondo. Allegro
Timothy Bach, *piano*, Robert Morgan, *oboe*, Eli Eban, *clarinet*
Glen Swarts, *horn*, Jesse Read, *bassoon*
- II. Ave Maria, for women's voices, Opus 12 Johannes Brahms
1833-1897
Women of the Festival Chorale
Priscilla Salgo, *conductor*
- III. Rhapsody for alto voice, male chorus & orchestra, Op. 53 J. Brahms
Catherine Keen, *mezzo-soprano*
Men of the *Festival Chorale*, members of the *Festival Orchestra*
Priscilla Salgo, *conductor*

Steinway Piano courtesy of Abinante Music Store

There will be a delayed broadcast of this recital on KUSP-89 FM Friday, July 19 at 6:30 p.m.

Friday Recital

Program Notes

I. Quartet for flute and strings in D, K. 285

W. A. Mozart

In 1777 Mozart left Salzburg for an extended journey that took him to Mannheim and then to Paris. In Mannheim he received a commission for a series of works for the flute from a certain "De Jean," but something went amiss, for the works were never completed, nor was the commission fully paid. Two flute quartets came from the commission, and of the two the quartet in D is recognized as the finest.

The work departs from Mozart's style in several ways. It is composed in only three movements (Mozart had adopted a four movement scheme in his quartets several years earlier), and it reflects certain Mannheim features. The work is charming, with a graciousness and absence of deeply felt sentiment.

II. Songs for sopranos

W. A. Mozart

Despite the high position Vienna held as a music center in the late 18th Century, it was not a center for song composition, as one might have expected. *Lieder* flourished to a greater degree in Berlin, and only with the advent of Schubert's prolific output did Vienna emerge as an important center for song composition. Thus, Mozart took only a passing interest in the *lied*, composing about forty songs, but his gift for lyric expression led him to write some of the first *lied* masterpieces before Schubert.

July 19

Today's song selections cover the full range of Mozart's treatment of language: French, German and Italian. In 1789 *The Marriage of Figaro* was revived in Vienna with the famous Caterina Cavalieri as the Countess and Adriana Ferrarese del Bene as Susanna. For the latter Mozart added two new numbers, including *Un moto di gioia*. We know little concerning the genesis of Mozart's two French songs, his only vocal work in that language. In 1777 during his stay in Mannheim Mozart met an attractive young lady name Mlle. Gustl who gave him some poetry in French. He set two of the poems to music, including *Oiseaux, si tous les ans*. In January of 1791 Mozart composed his last three songs, including *Sehnsucht nach dem Fröling*, K. 596. The song is based on the cheerful rondo theme from the finale of the *B flat Major Piano Concerto*, K. 595, Mozart's last piano concerto.

July 26

Mozart's songs are spread across his career. He probably adapted the Italian canzonetta *Ridente la calma* early in his mature career from an aria by Myslivecek. In 1785, at the age of 29, Mozart first encountered the poetry of Goethe, who was seven years his senior, and composed *Das Veilchen*, his first German *lied* masterpiece. This song is highly regarded, probably due to Mozart's capturing the subtle nuance of the text, which created a charming little dramatic scene. In the spring of 1787 Mozart composed nine songs, including *Als Luise die Briefe* and a second masterpiece, *Abendempfindung*, which reflects upon thoughts of death.

Despite his small catalogue of songs, Mozart was one of the first great masters of the genre. His songs reflect a keen sense of the word-note relationship necessary for good *lied* writing, and they express well both the mood and meaning of his texts.

Ridente la calma

How calm is my spirit, from sorrow released
The angel of peace on my hearth doth descend
'Tis thou who has shown me the pathway to heaven,
O lead me, O guide me beloved to the end.

Das Veilchen (Goethe)

A violet stood on the meadow,
Bowed down and obscure;
A violet filled with charm.
There came a young shepherdess
With light step and jolly spirit
All along

The meadow; and she sang.

Ah! thinks the violet, were I but
Nature's handsomest flower,
Only for a short while,
'Til my love had picked me
And pressed me lifeless on her heart!
Ah only, only
For a quarter hour!

But alas, the maiden passed
And paying the flower no heed,
She trampled the poor violet down.
It sank and died
And yet rejoiced:
"If I must die, then I will die
Through her!
And at her feet."

The poor violet!
It was a violet filled with charm.

Als Luisa die Briefe ihres ungetreuen Liebhabers verbrannte

(On Louisa's Burning Her Faithless Lover's Letters)

Begotten by ardent fantasy,
brought in a rapturous hour
into the world, perish,
children of melancholy!

To flames you owe your being,
to flames I now restore you,
and all those rapturous songs,
for ah, not for me along he sang!

Now you burn, and soon, my dears,
no trace of you will be remain.
But ah, the man who wrote you,
may yet long still burn in me.

Abendempfindung (Evening)

Evening. The sun has vanished,
and the moon sheds a silver gleam;

Friday Recital

thus flit life's finest hours,
flit by as in a dance.

Away soon will flit life's pageant,
and the curtain come rolling down
our play is done, the friend's
tear falls already on our grave.

Soon maybe (like the westwind, wafts
upon me a quiet resentment),
this pilgrimage of life I shall end,
and fly to the land of rest.

If you will then weep by my grave,
and mourning, upon my ashes gaze,
then, O friends, shall I appear
and waft you heavenwards.

And you, my love, bestow on me a tear,
and pluck me a violet for my grave,
and with your soulful gaze,
look down then gently on me.

Consecrate a tear to me, and ah, be
only not ashamed to do so;
oh, in my diadem will it
then be the fairest of the pearls.

III. Quintet for piano and winds in E-flat, K. 452

W. A. Mozart

Mozart composed only one work for this group of instruments, but in his *Quintet for piano and winds* he applied his skills to the idiomatic nature of the instruments with such skill that a work of exceptional mastery and inventiveness resulted. The medium was somewhat more limited than today because of the comparatively reduced capacities of the wind instruments in Mozart's time. Mozart designed his writing accordingly, casting his melodies in short phrases that create and resolve tensions at a rapid pace.

The quintet opens with a broad, slow introduction leading to a finely crafted sonata form. The second movement follows an A - B - A pattern. The finale is a *rondo* that is treated rather freely and ends with a highly developed coda written in remarkable counterpoint and beginning with what Mozart has termed a "*Cadenza in tempo*."

II. Ave Maria August 2 only

J. Brahms

Brahms produced a large quantity of music for women's voices, much of it before his thirtieth birthday, for before then he had worked for several years with women's choruses. He composed his first work for voices and orchestra, the *Ave Maria*, for female chorus and orchestra (or organ accompaniment) in the fall of 1858, when he was 25 years old. The work reveals Brahms' preference for women's voices, a preference that can only partly be explained by the external circumstances of his work with the women's choir in Hamburg. Brahms' fondness for this type of writing probably indicates a desire to build on its delightful and melodious character as cultivated by Schumann, Mendelssohn and others. In his arrangement of the instrumental accompaniment we find unusual tonal effects.

III. Rhapsody for alto voice, male chorus and orchestra, Op. 53 August 2 only

Unlike most of the great masters who preceded him, Johannes Brahms tended to concentrate his energies on specific types of large forms for important periods in his career: the two orchestral serenades came in close proximity to one another in the late 1850s; except for some early work on the first symphony the symphonies spanned only ten years (1875-1885); and the late 1860s and early 1870s saw no less than seven orchestrally accompanied choral works of which the *German Requiem* and the *Alto Rhapsody* remain the best known.

Brahms had just premiered the *Requiem* (1668), with soprano and baritone soloists, and the cantata *Rinaldo* (1669), for tenor solo with male chorus, when he turned to the *Rhapsody*. His selection of the alto voice with the same instrumentation and male chorus as the cantata reflects a Bach-like symmetry in Brahms' method. Brahms held great admiration for J. S. Bach, but it was probably more Brahms' own similar way of thinking, rather than the influence of the older master that led to his decision to write for this unusual combination of voices and instruments.

The text by Goethe, like that of *Rinaldo*, takes a section of *Harzreise im Winter*. Brahms develops the text in a free form of great genius: the first two verses, in the words of Karl Geiringer "find their solution and fulfillment in the profound emotion of the third." The opening *adagio* in C minor sets a sombre mood. The voice enters unaccompanied, but is soon joined by the opening music. The principal theme of the *Rhapsody* appears with a tempo change to *andante*. Relatively late in the work the male chorus enters as the minor key yields to the major for the final verse of the poem, an invocation to the "Father of Love."

John Hajdu Heyer

Translation

Ave Maria

Hail Mary, full of grace!
The Lord is with thee;
Blessed art thou among
women,
and blessed is the fruit
of thy womb, Jesus.

Holy Mary, Mother of God,
pray for us sinners
now and at the hour of our death.

Rhapsody

If upon your Psalter,
Father of Love,
there be one note
That can reach his ear,
Then revive his heart!
Open the clouded eye
To the thousand springs
Beside the thirsting soul
In the desert.

But, over there, who
is that?
He has lost his way in
the undergrowth,

Behind him the bushes
come sharply together,
The grass springs anew,
Emptiness engulfs him.

Alas, who will heal the pain of one
For whom the balsam has turned
to poison?
Who has drunk the hatred
of mankind
From the cup of love?
First scorned, now scorning,
He secretly wastes his own worth
In useless searching for himself.

Saturday Recital

July 20, 27, and August 3, 11 a.m., Sunset Center Theater

Jeffrey Swann, *piano*

I. Toccata in D, BWV 912 Johann Sebastian Bach
1685-1750

II. Fantasy and Sonata in c, K. 475, K. 457 Wolfgang Amadeus Mozart
1756-1791

Adagio
Allegro
Andantino
Piu allegro
Tempo primo

Allegro
Adagio
Allegro assai

INTERMISSION

III. Sonata in c, Opus Posthumous Franz Schubert
1797-1828

Allegro
Adagio
Menuetto
Allegro
Allegro

Steinway Piano courtesy of Abinante's Music Store, Monterey

There will be a delayed broadcast of this recital on KUSP-89 FM, Saturday, July 20 at 1 p.m.

*Mr. Swann's appearance is partially underwritten by Stahl Motor Company
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Saturday Recital

Program Notes

I. Toccata in D, BWV 912

J.S. Bach

The term *Toccata* comes from the Italian term *toccare*, to touch, hit, or tap. The genre developed for more than two centuries before Bach applied his skills to it. During that time the *toccata* developed as a virtuosic composition for keyboard (or plucked string) instruments featuring brilliant passage work and often occasional fugal interludes.

The *Toccata in D* has recently been attributed on stylistic grounds to Bach's time at Arnstadt (1707), placing it among his earlier surviving compositions. The work is among a collection of pieces that are termed "*Klavier*" *toccatas* insofar as they are works composed for the harpsichord or organ, but for manual organ only, with no music for the pedal keyboard. Among the features of this work that indicate Arnstadt are the omission of the use of low C# and D#, which connects the work with the organ Bach had at Arnstadt, and his treatment of sequences and thematic material.

The *Toccata in D* falls into six well-defined sections. A short introduction leads to a longer section in quasi-fugal concerto style. Next comes a slower passage that develops a four note subject leading to a more animated fugal passage in f sharp minor. An episodic interlude prepares the return to D major for a concluding fast and happy fugue.

II. Fantasy and Sonata in c, K. 475, K. 457 A. Mozart

Although Mozart was highly active as a pianist and teacher in the early 1780s, he produced rather little solo piano music during that time. The only sonata of 1784 was the *c minor sonata*, K. 457, which Mozart published together with the Fantasy K. 475. The pairing implies that continuous performance was intended.

The total work has been critically acclaimed as one of Mozart's greatest for solo piano. The impassioned *Fantasy* unfolds with remote modulations and with unpredictable structure and textures. The sonata that follows is one of

great passion and forcefulness. The work has been called Beethovenian, and it must have influenced Beethoven. The outer movements are made of driving themes that enfold an *Adagio* that presents an increasingly embellished main theme. The 19th-century English pianist J. S. Shedlock wrote of this work: "The great man in the music makes us forget the means by which that greatness is achieved. The last movement is no mere *Rondo*, but one which stands in close relationship to the opening *Allegro*. They both have the same tragic spirit; both seem to be the outpouring of a soul battling with fate. The slow movement reveals Mozart's gift for melody and graceful ornamentation; yet beneath the latter runs a vein of earnestness; the theme of the middle section expresses subdued sadness."

III. Sonata in c, Opus Posthumous

F. Schubert

In September of 1828, six weeks before his tragic death, Schubert composed the three great piano sonatas that would be published as *opera posthumous*. All three sonatas were conceived on an equally majestic scale. This *c minor sonata*, the first of the three to be composed, resembles the Beethovenian style of sonata composition perhaps more than any other Schubert sonata, a consideration that links it with the Mozart *sonata in c* that we just heard. The principal theme of the opening movement both recalls that of Beethoven's own *Thirty-two variations in c minor*, and emerges in Beethoven's own assertive manner. The sixteenth-note figures that follow recall those of Beethoven's *Pathétique* sonata, also in c minor.

The main theme of *Adagio*, one of Schubert's greatest slow movements, manifests a deep, poetic expression. Then suddenly the beautiful melody is interrupted by a contrasting passage that is vibrant and pulsating in its excitement. The *minuetto* adds to the dramatic scheme as it appears in the minor tonality. The finale, in 6/8, has many of the qualities of a Beethoven *presto finale* with its galloping triplets, its quick alternations of major and minor, and its sudden dynamic explosions.

John Hajdu Heyer

Lectures, Symposia and Special Events

Sunset Center, Carpenter Hall / Admission Free

Lectures

Monday, July 15, 3 p.m.; Thursdays, July 25 and August 1, 11 a.m.

Lecture, "The Muse of Bach in the Music of Mozart" Dr. Bruce Lamott, *lecturer*

Wednesdays, July 17, 24, 31, 11 a.m.

Lecture, "Mozart at the Mission" Dr. Clifford Cranna, *lecturer*

Thursday, July 18; Fridays, July 26, August 2, 11 a.m.

Lecture, "The Passion According to St. Matthew" Professor George Houle, *Lecturer*

Thursday, August 1, 11 a.m.

"Bach's Favorite Descendents" Robert Commanday, *Lecturer*

Friday, July 19; Monday, July 22, 11 a.m.

"Bach's Importance in Western Civilization" Professor John Hajdu Heyer, *Lecturer*

Symposium

Thursdays, July 18, 25, August 1, 4 p.m.

"Mozart's *The Magic Flute*" James Schwabacher, *moderator*

Special Events

Monday, July 22, 1 p.m., Carpenter Hall, Sunset Center

Virginia Best Adams Master Class David Gordon, *master teacher*
Ina Heup, *accompanist*

Wednesday, July 31, 12 noon, Devendorf Plaza, Carmel

Children's Parade with Ronald McDonald

Wednesday, July 31, 12:30 p.m., Sunset Theater

Concert for Young Listeners Dr. Clifford Cranna, *master of ceremonies*

Thursday, July 25, 7:30 p.m. Oldemeyer Center, Seaside

Community Outreach Concert Members of the Carmel Bach Festival Chorale and Orchestra

Admission charge

This concert has been generously underwritten by MERVYN's Foundation.

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Saturdays, July 20, Casa Serrano, Monterey, with reception

July 27, La Mirada, Monterey, with dinner

Schubert and Schumann Lieder David Gordon, *tenor*,
Timothy Bach, *piano*

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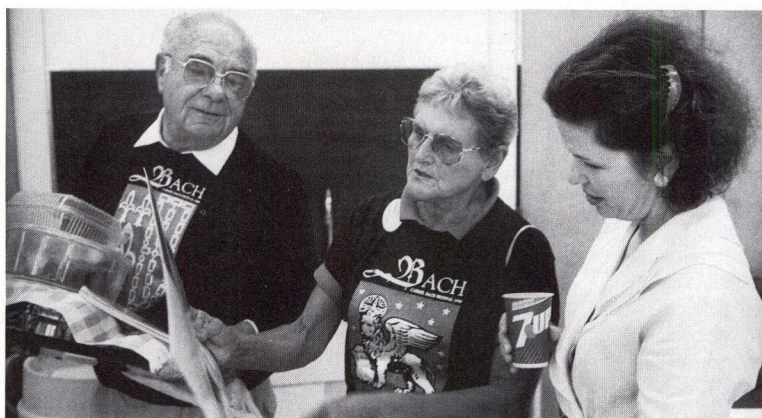
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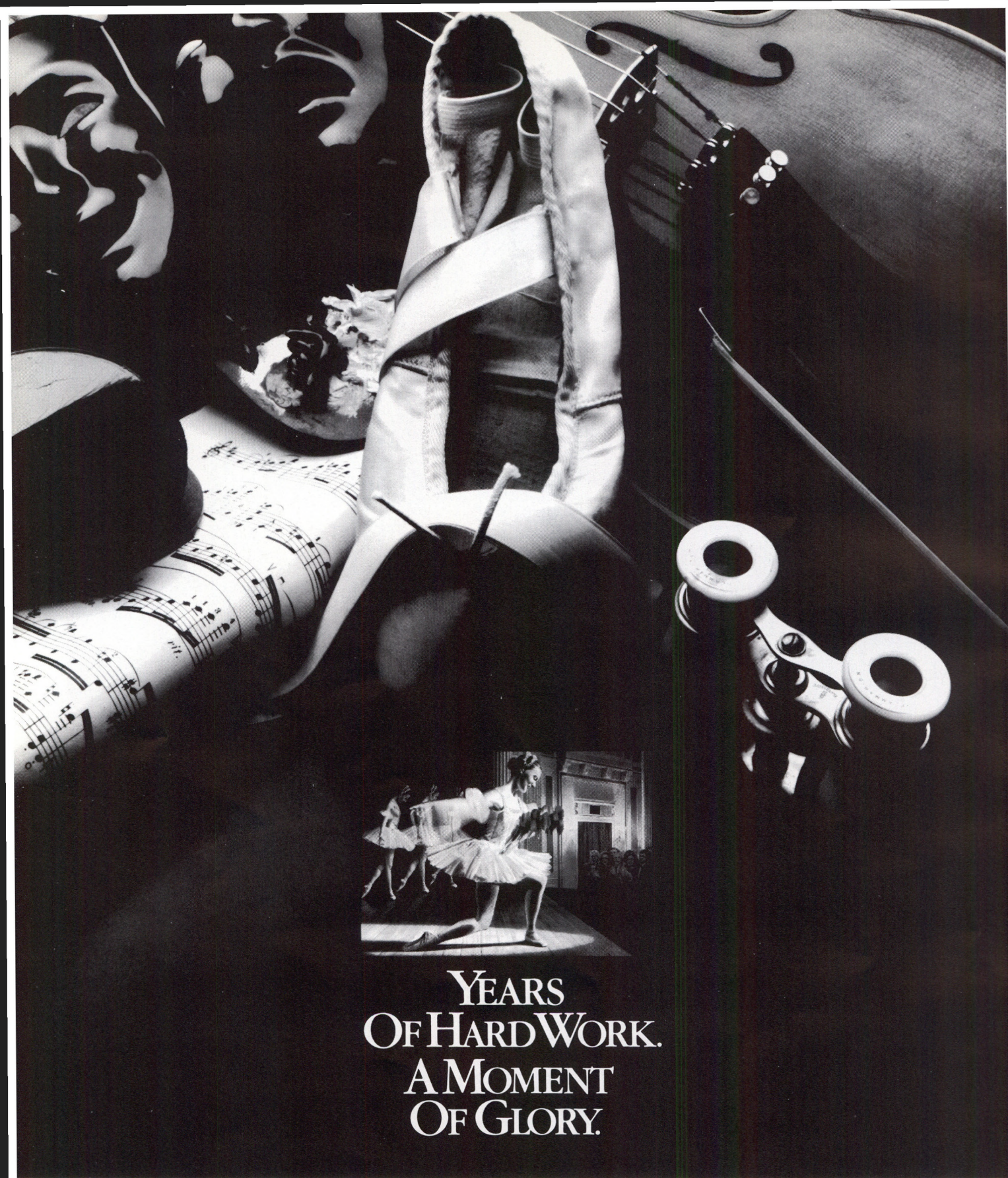
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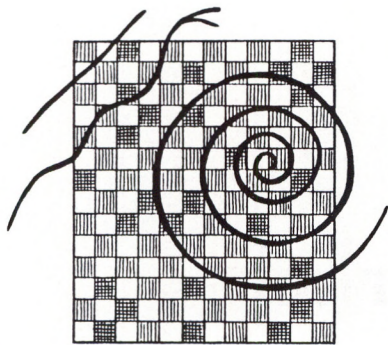
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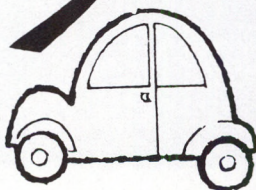
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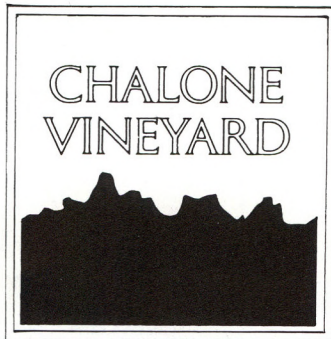
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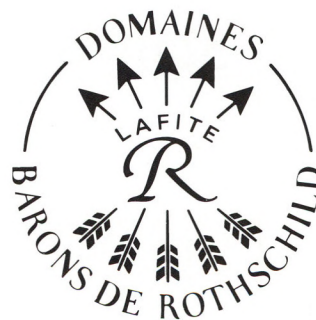
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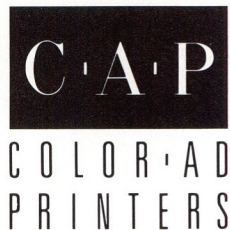
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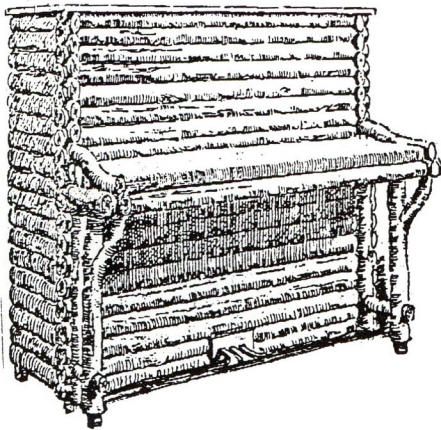
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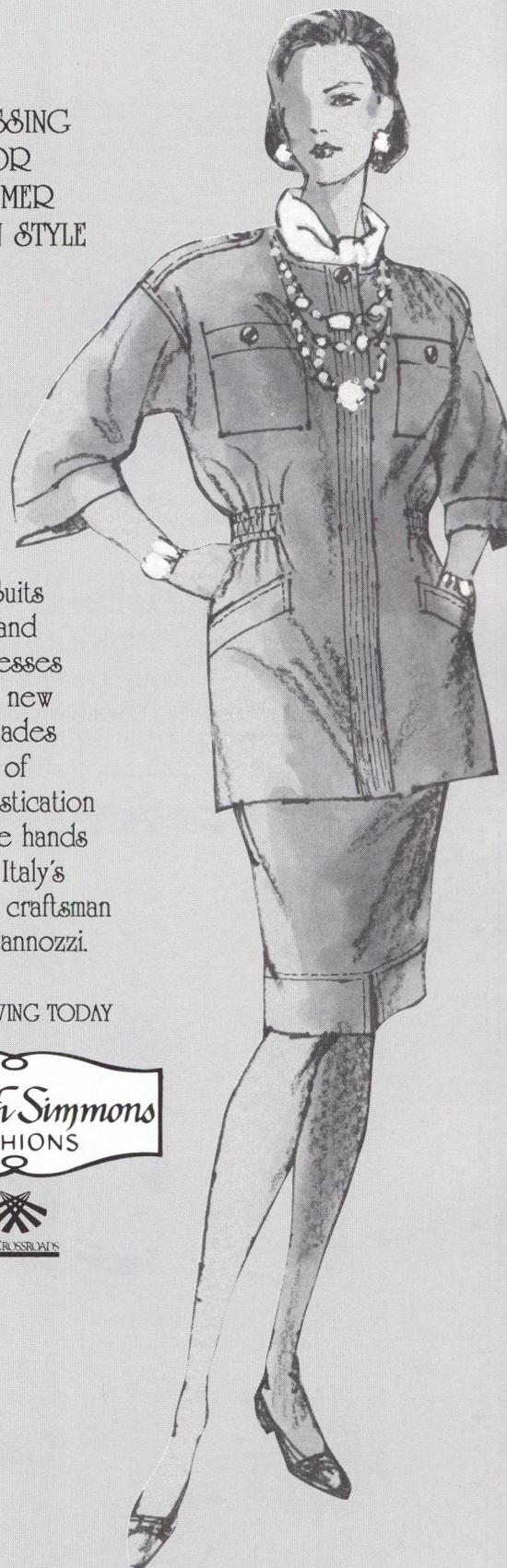
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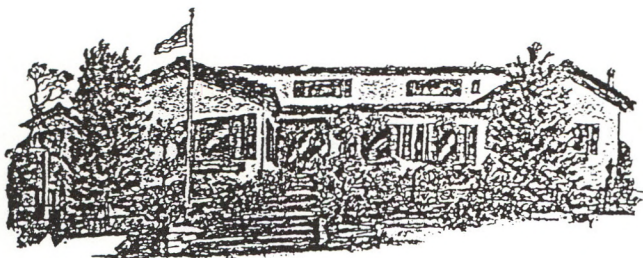
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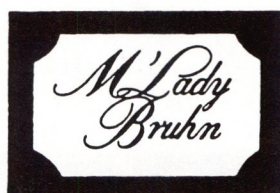
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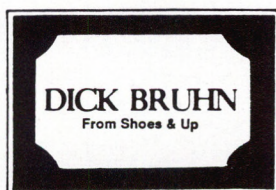
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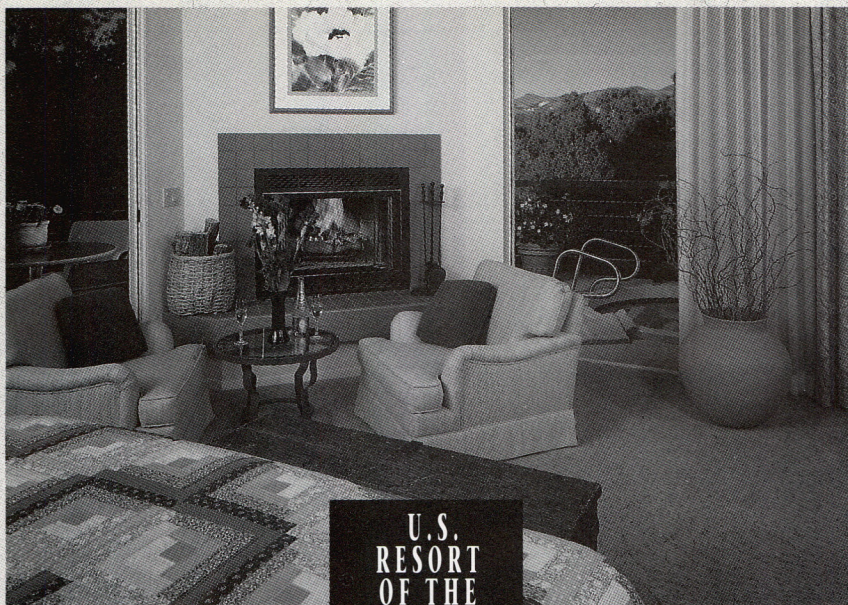
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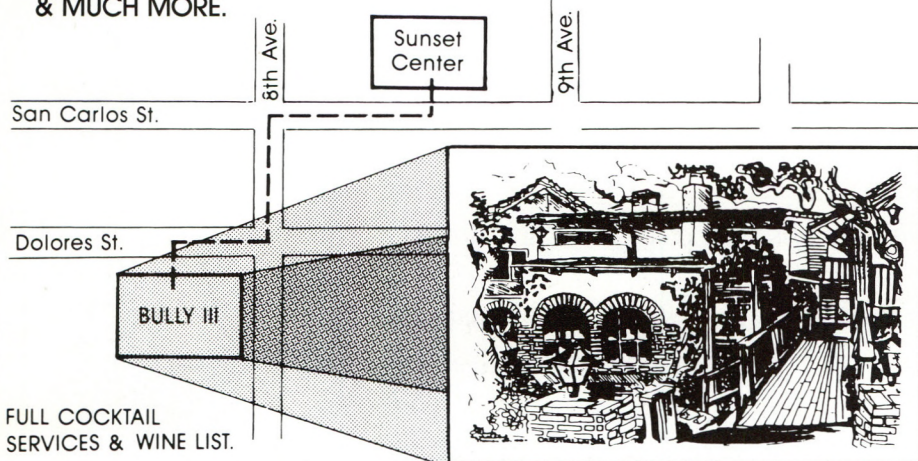
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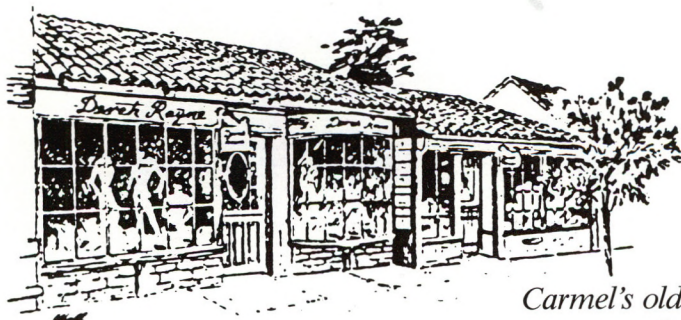


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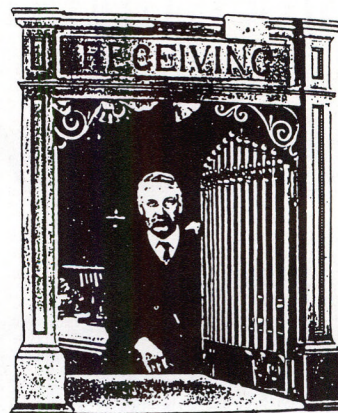
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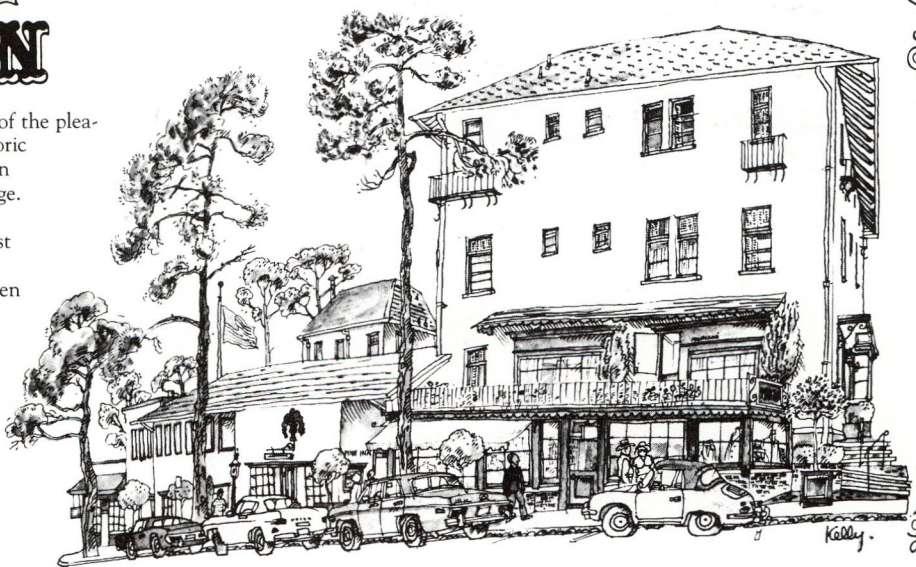
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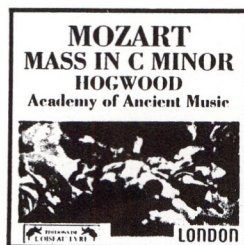
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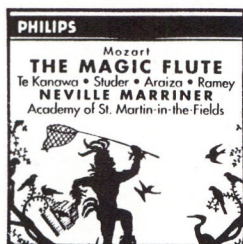
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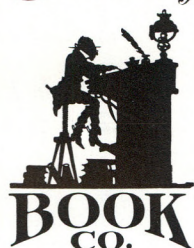
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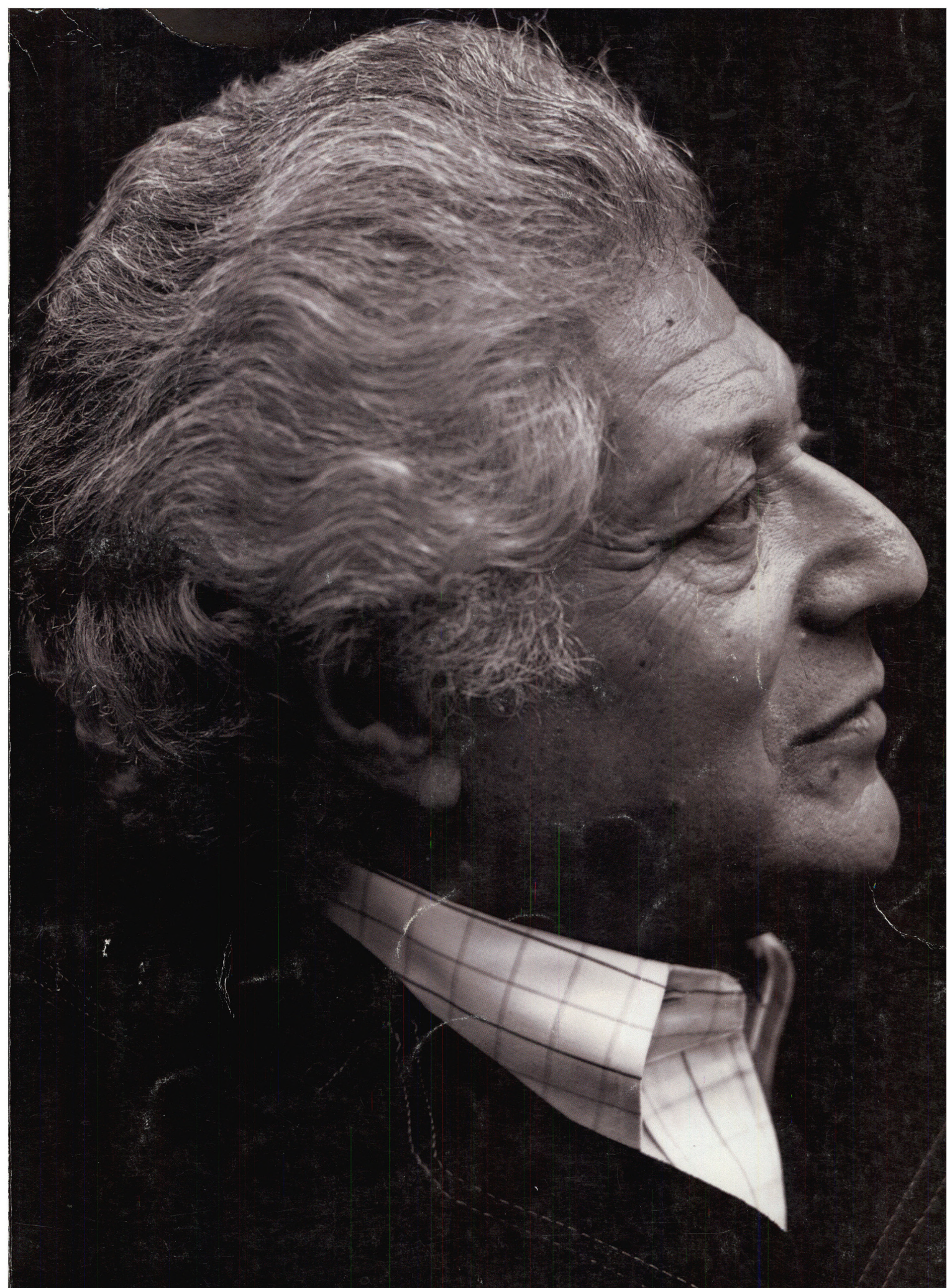
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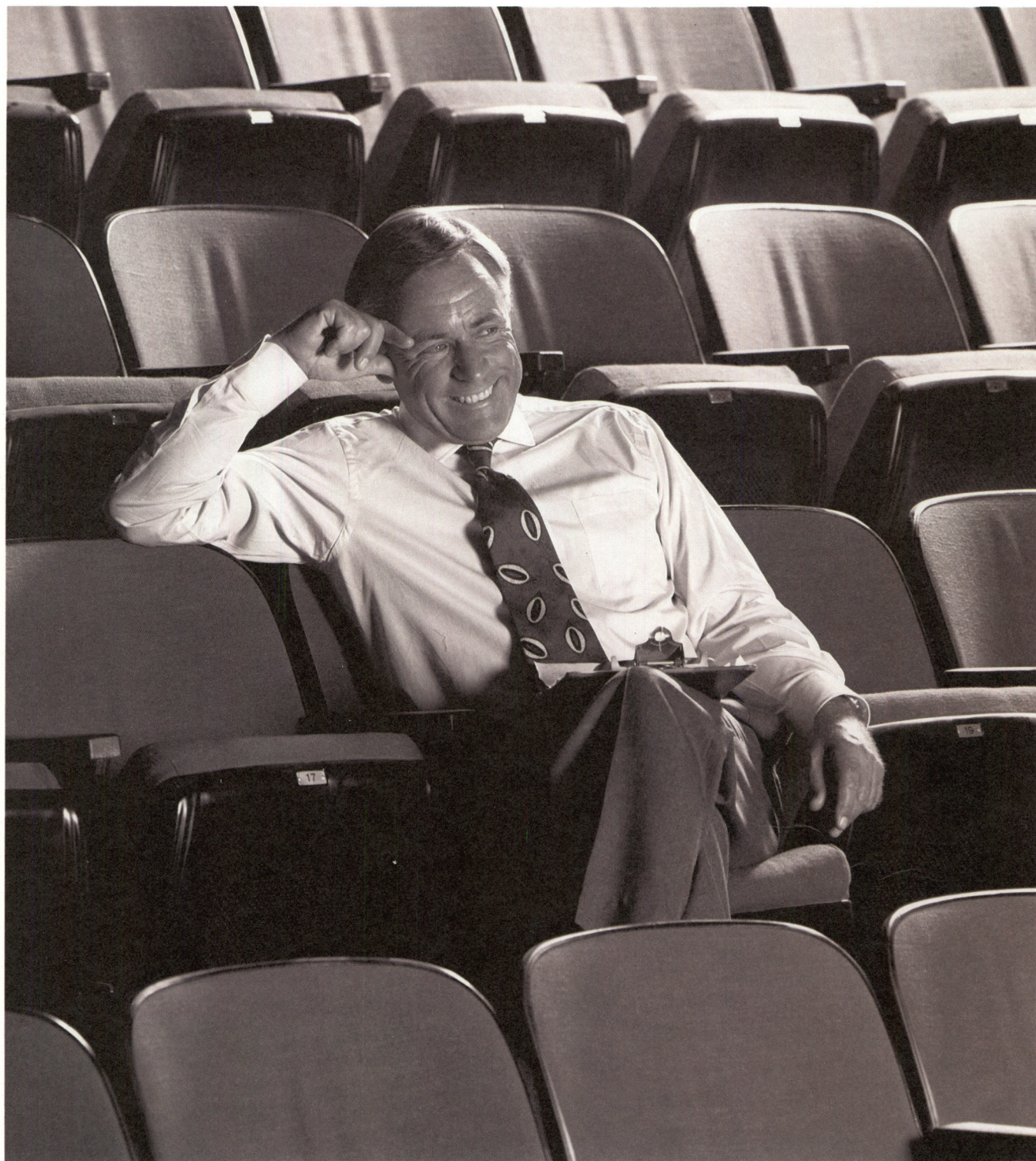
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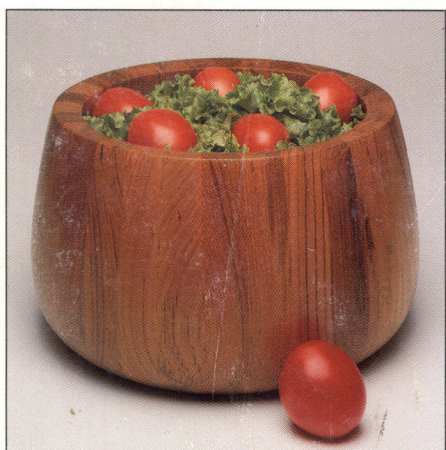


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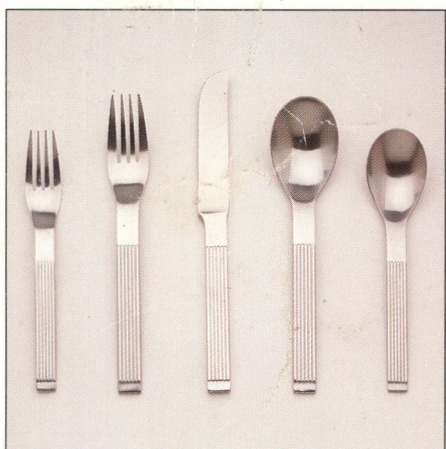
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